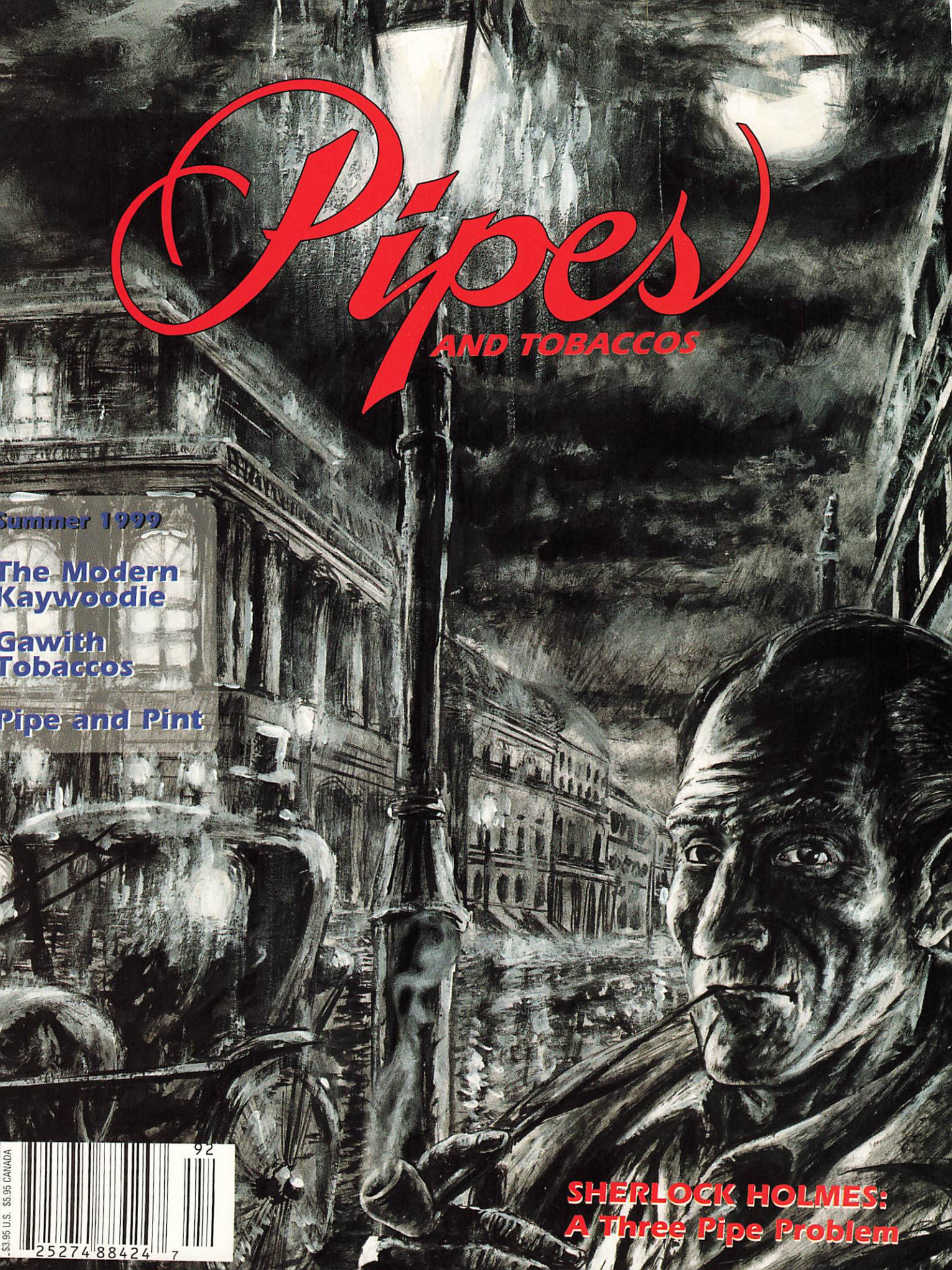
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Summer 1999
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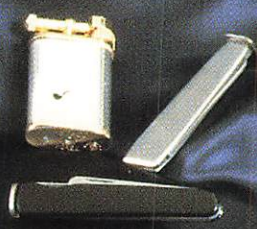

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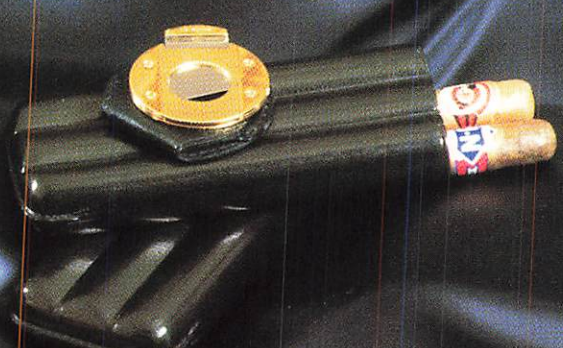

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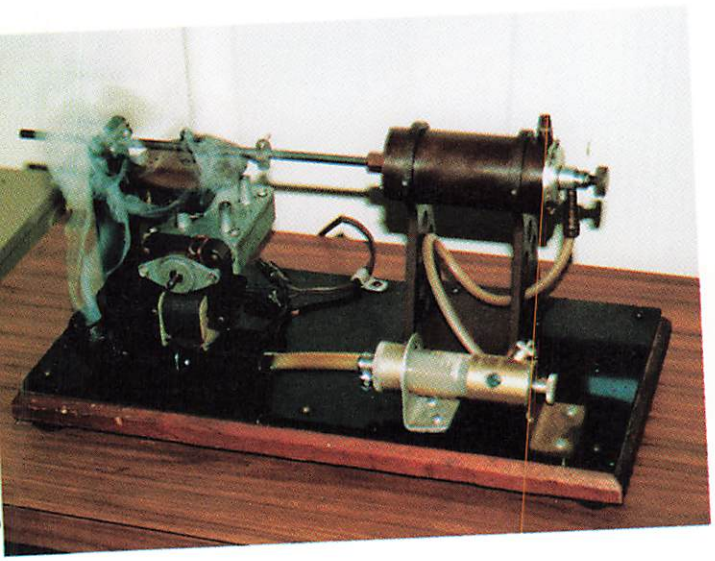
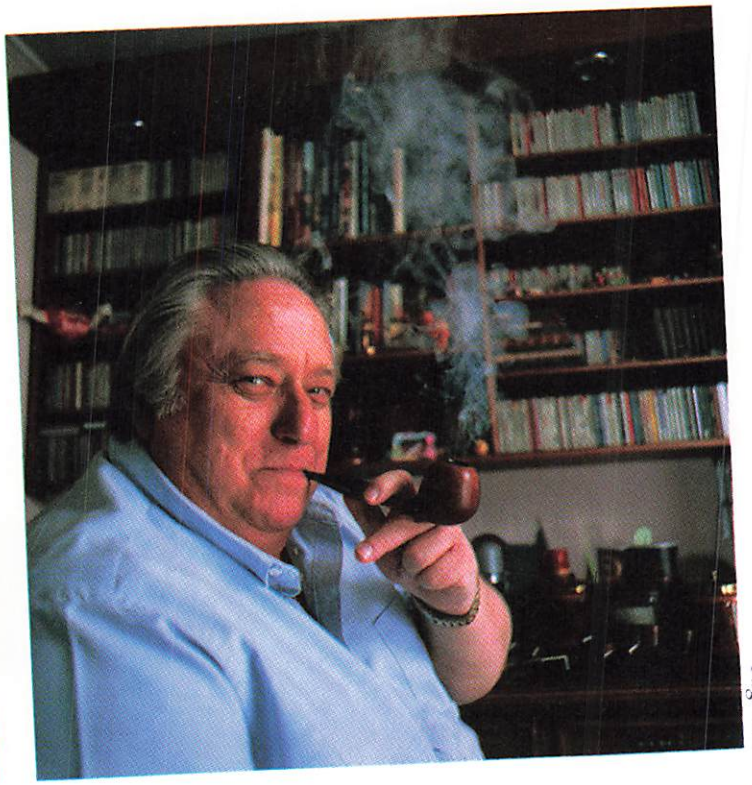
Pipes AND TOBACCOS





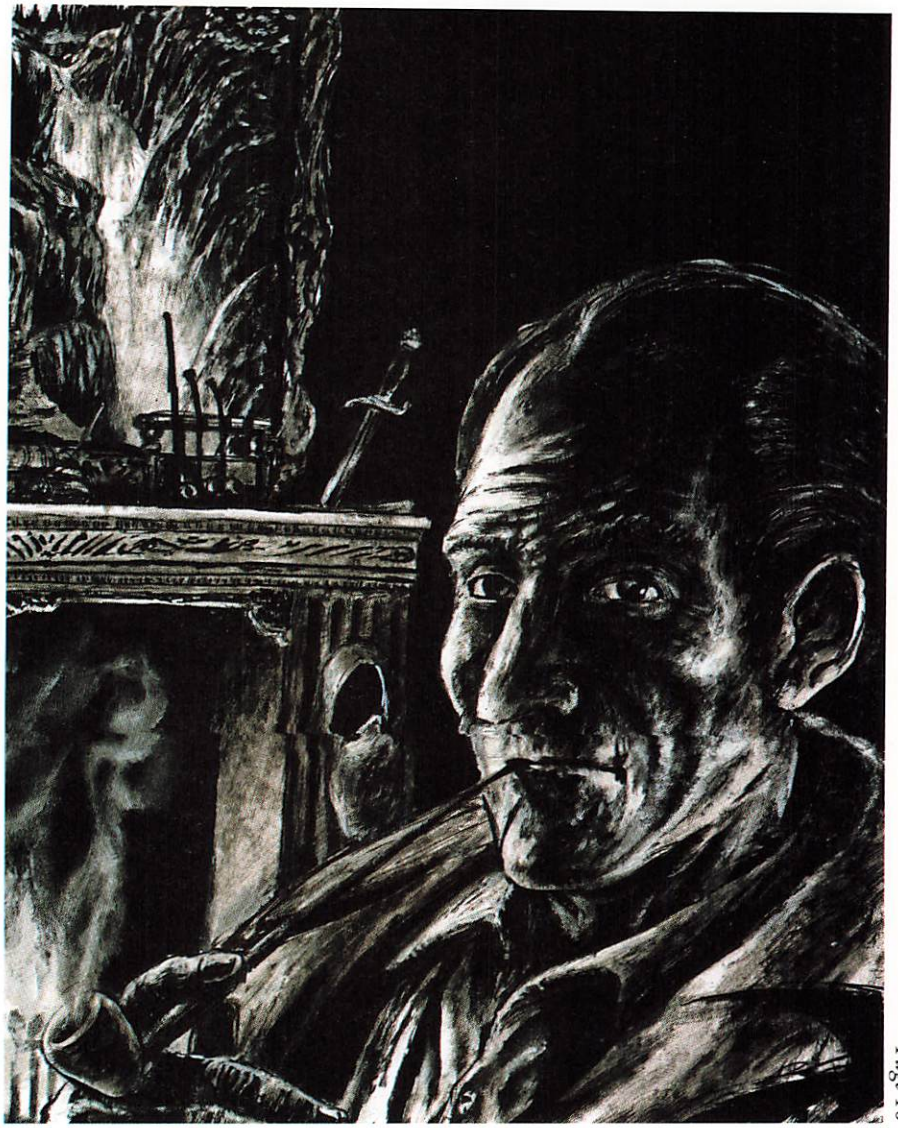
12 **A Spirited Smoke**
When two friends combine their favorite hobbies—beer and smoke—in a retail shop, the result is an irresistible melange of two terrific hobbies. Home brewing beer is strangely attractive to many pipe smokers. There is a kinship that is difficult to define. But Larry Christopher and Mike Brown have made a terrific statement about that kinship with their Pipe & Pint of Greensboro, North Carolina.

16 **A Three-Pipe Problem**
Perhaps the preeminent pipe-smoking icon, Sir Arthur Conan Doyle's Sherlock Holmes has defined the smoking experience for generations of pipe smokers. Still, we all carry some inaccurate assumptions about the great detective—especially about his smoking habits. Read this special feature to find what you may have been wrong about concerning everyone's favorite sleuth.

30 **Samuel Gawith**
With more than 200 years of tobacco production experience, this traditional firm still manufactures many blends from the beginning of its history, using the same methods and the same machinery as it did at its inception. If you would like to see how pipe tobacco was made 150 years ago, and better yet, would like to try the same blends that your great-great-great-great-grandfather smoked, read this article.

46 **Voices Unlimited**
You've heard his voice on television and radio; you've seen his face on television and stage; you've seen television shows directed and produced and written by him; and your kids positively love his voice characterizations. For someone you probably wouldn't recognize, you know his work pretty well. And he is an avid pipe smoker with an interesting history.

Vol. 4, No. 2
Summer 1999



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Kaywoodie

The Kaywoodie name is back in high regard. Once considered as good a pipe as Dunhill, this brand is now positioning itself for a line of high-grade Kaywoodies to compete with the best in handmade pipes. The rich history of the Kaywoodie name has been appreciated by many over the years. Now it is ready to grow further.

Regular Features

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Cover

Our cover is a composite of specially commissioned artwork by Chuck Regan, whose style is arguably perfect for the subject matter: Sherlock Holmes. You may notice that many of the classic symbols of the detective are missing from our cover—that's because they are also missing from the literature. You can see Regan's other renditions of Arthur Conan Doyle's most famous creation in our story, "A Three-Pipe Problem," starting on page 16.

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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Harmony

Family harmony....

That's a nice phrase, isn't it? It has a melodious ring. I've always liked the sound of it.

But I sometimes wonder what it means...

Sometimes it's hard for us smokers to have any real faith in a concept as slippery as family harmony. That's not hard to understand, since we like to smoke and, often, our families do not like us to smoke. Thus begins the smoker's challenging quest for family harmony.

In my own household, harmony has meant following a series of ground rules concerning my smoking. These rules have been important to me, since I prefer not to end up in a shallow grave in the woods off Interstate 40—a nonsmoking environment I have endeavored to avoid. However, the rules have evolved in my favor over the years, thanks to a philosophy of quiet compliance and an understanding of just how much I can get away with.

Strangely, my smoking—like many of my other endearing qualities—was not an important issue until after I got married. When I was single I could smoke whatever, whenever and wherever I wanted. Life was good.

Shortly after getting married, I found it prudent to alter my smoking practices to ensure that my wife was not inconvenienced. I found that I could no longer smoke in my home, yard or car. I could smoke in my local tobacconist's shop, and I liked that. But certain steps were expected of me to keep the odor of smoke from entering our home. Approaching no closer than 40 yards, I would strip in the driveway and burn my clothes in a trash barrel. Then I would roll in the mud and wash with a 40/60 mixture of kerosene and Lysol. Before entering the house I would hose myself down with ice water from the garden hose, air myself in the wind of passing cars for 10 minutes, wrap myself in airtight plastic trash bags, and ring the doorbell. When the door opened I would proceed to the bathroom for a soothing 40-minute shower of scalding water and 100-grit wet sandpaper, followed by sustained gargling with sulfuric acid and Pine-Sol. These procedures were adequate for removing any of my skin, hair or teeth that may have come in contact with smoke particles, and life was good. We had harmony.

Evidently, my willingness to go along with the rules earned me some concessions. The day finally arrived when I was permitted to smoke on my own property as long as I remained at the far corner of the yard, inside the compost barrel, with the lid tightly pulled down. Life was good.

A few years later, my disinfecting regimen was reduced to long showers with industrial floor soap and pumice stone. Some of my hair started to grow back. Life was truly good.

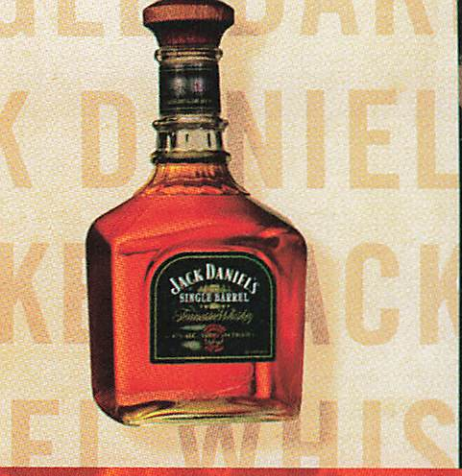
Later still, I was offered the right to smoke in the yard, walking freely anywhere downwind of the house. Eventually I attained more than I had a right to dream of: During cataclysmic, life-threatening weather conditions, I was permitted to smoke in my very own garage! I was barely able to contain my gratitude.

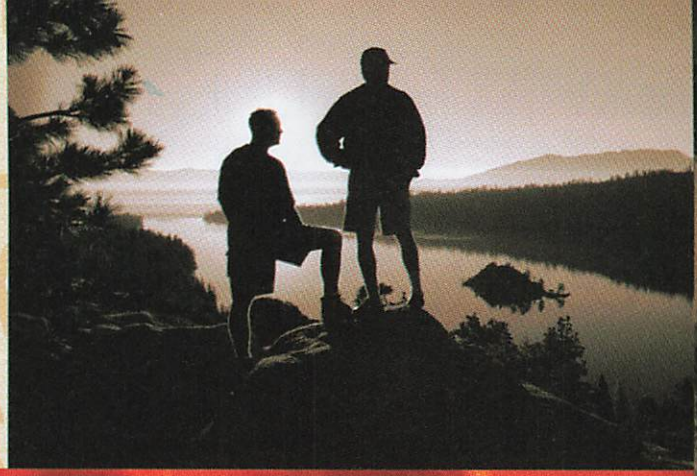
My commitment to family harmony was finally rewarded beyond my hopes. One Christmas morning I was offered my pipe in the house. Copious tears of joy made it difficult to light up, but I understood that life was good.

And so the progression of freedom has gradually continued, until now I can smoke in my house whenever I like, as long as I don't smoke anything I enjoy. Tobaccos that taste good are still relegated to the yard. But my campaign of nonaggression has clearly paid off.

What is family harmony? For my family, it is a state achieved through a series of accommodations offered as gestures of respect, tolerance and patience. It's the only way for smokers and nonsmokers to get along. And, eventually, it makes life good.

Chuck





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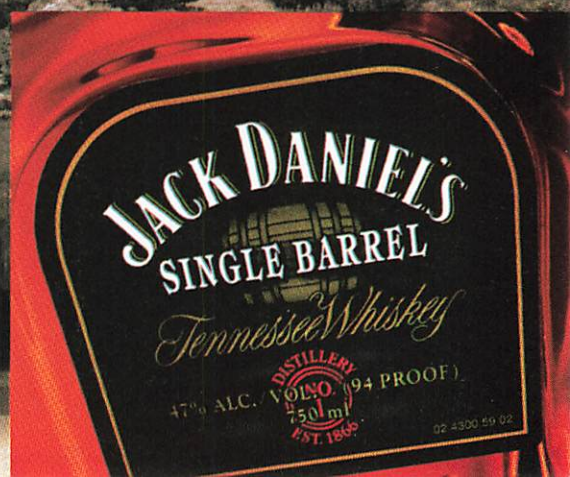

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P&T Readers Respond

More "commercial" coverage

I am a new subscriber but recently ordered all of your back issues and enjoyed them all. I have been a pipe smoker for years and always read all the different pipe magazines that come and go, but yours is the best. I have enjoyed all the articles and the evolution your magazine has taken. Most, if not all, of your articles are geared to collectors of higher-end pipes and tobaccos with a few exceptions like the Missouri Meerschaum article. I would like to see a few on the more "common man's" pipes and how they are made, such as Dr. Grabow and Medico, if for no other reason but to compare the manufacturing methods. After all they sell thousands of the pipes so a lot of pipe smokers are using them. Also I have always been drawn to the unusual pipes like Kirsten, Falcon, Striker—not always traditional briars. They would make for great articles. I would also like to see articles on some of the more commercial blends on the Market like Borkum Riff, Half and Half, Sir Walter Raleigh, etc.; they sell lots of this stuff and I'm sure a lot of smokers would be interested in some of these blends. Keep up the good work, I will look forward to every issue.

Earl Schube
La Grange, Texas

P&T: *As a matter of fact, we have a Kaywoodie article in this very issue, though you will discover that Kaywoodie provides not only inexpensive lines of pipes, but also some high-end works of art. We also have a Kirsten article planned for the near future. You bring up a good point, though, and we intend to provide coverage across the spectrum of price and availability in pipes as well as tobaccos.*

I have been a subscribing member since the beginning. I have (and read from cover to cover) every issue ever published and I have just one thing to say. ABSOLUTELY INCREDIBLE! Ever since winter of 1996, I have enjoyed everything that has been put to ink from your magazine. Never have I been disappointed with your writings. I especially enjoy the articles on the different pipemakers each issue. I live in a very small town—Jacksboro, Texas. It is very possible that I may be the only pipe smoker within a 25 mile radius. It's real difficult to strike up conversations and explore the wonders of our hobby (for me more of an infatuation). Your magazine actually fills that void for me. Thank you for giving me an opportunity to increase my knowledge of pipes and their wonderful history.

Tom N. Kuhn
Jacksboro, Texas

I can barely describe my emotion when I received my first issue of *Pipes and tobaccos*, Spring 1999. As I don't live in USA I was not aware of many facts about the pipe world. With your magazine you have opened a new dimension in knowledge and information for me. Congratulations for the excellent job and thank you very much. I wish long life for *Pipes and tobaccos* magazine.

Jose de Anchieta
Cyberspace

A visit

I'd like to share with you a recent experience I had which proved very rewarding. During my children's spring break last week, I took a short trip to my in-laws' home in Ohio and happened to have had the splendid fortune of meeting Mr. Tim West of Columbus, Ohio. The meeting was by chance and largely due to a mix-up on my part. Using the address for Tim West Briar Pipes mentioned in *Pipes and tobaccos* magazine, I mapped out a route from my in-laws' home to what I believed at that time would take me to Tim's shop. Gee, was I in for a surprise! After a mere 20-minute drive from my in-laws, I found myself parked outside of what was obviously someone's residence. Verifying that I had the correct address and noticing that the big white van parked in the driveway had a sticker in the rear window depicting a smoking pipe, I realized I must be at Mr. West's home.

Well. . . I sat in my car for about five minutes before working up the gumption to walk up to the doorstep and ring Tim's doorbell, hoping his wife would answer the door whereby I could inquire how to get to Tim's store. I was taken aback when Tim answered the door! After floundering through an introduction and explaining my purpose, Tim informed me that I was at the right location; his house was in fact the shop mentioned in the *P&T* article.

Tim quickly invited me into his home where we sat in his living room chatting about my pipe experiences and how I had come to seek him out. Tim was gracious enough to accept my request for his autograph on the photograph of him contained in the Fall issue of *P&T* that I was carrying (and he remarked that several people had forwarded that magazine picture to him for autographing). Then he offered to take me down to his basement workshop for a look around. I naturally eagerly accepted. I couldn't believe my luck!

Tim spent over half an hour with me in his workshop, giving me a thorough tour of his machines, tools and answering every question I asked about his pipe making process. He also showed me over a dozen pipes that he was getting ready to take with him to an upcoming pipe show. He was absolutely terrific to speak with and proved to be a genuinely open and friendly person.

During the initial few minutes of this workshop tour, my eyes couldn't help but notice several pipes in varying stages of completion at his workbench, and one particular freshly completed pipe which really struck my fancy. During the course of our 30-minute talk, I must have walked back over to this one pipe and picked it up at least four times. Inevitably, I asked Tim what the story was behind this particular pipe and whether it had been commissioned by someone? He said it was just an

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experiment he was working on toward a particular shape and that no one had commissioned it. I did what any pipe loving fool would do in such a situation, and asked Tim if the pipe was for sale? Tim said that it was (HURRAH for me!), and we quickly worked out what I considered to be a very agreeable price. Tim was even gracious enough to allow us to be photographed together with my pipe acquisition in his workshop. To say that I feel highly fortunate is a large understatement! I've attached the photograph taken of us below:

The entire event will live with me for quite some time, I believe this will become a personal methodology to my pipe collecting: meeting the makers whenever possible. For me anyway, it truly makes a rewarding difference.

Gary Sutherland
Cyberspace

My first pipe

I acquired my first pipe before I had any interest in them. It was a souvenir of one of those grand experiences of youth. It was 1956. I was 16, working on a land surveying crew in Arizona. It was my first real job, and I was enjoying the independence of earning my own money and traveling every day. Arizona had a population of less than a million in those days, and the work we did was often on rural land for owners who were getting ready for the big boom of development that followed.

We would start work around 4 a.m. in order to avoid the desert heat which, in August, often got up to 112 or 116 degrees (in the shade). A "dry heat" but hot nevertheless—hot enough to make our tools and instruments too hot to touch. We would eat a light lunch at 8 a.m. that usually consisted of tomatoes, beef jerky, and unsweetened tea. The Sonoran Desert always seemed particularly beautiful at that time of day with morning shadows still long enough to cast a cool contrast among the subtle colors of the landscape.

It was during one of these happy morning moments of relaxation that we were suddenly greeted by a visitor in a pickup truck. It was a rancher from the neighboring property who politely demanded to know just what we were up to and why we were there. He looked like the Marlboro Man. We weren't on his property, but the good folks out there always protect each other's interests. When we explained that we were surveyors, and after he took a quick once-over look at our equipment, he became a lot friendlier. We offered him some beef jerky and tea which he gladly accepted. He complimented us on the jerky and told us his own special recipe for jerky made with garlic and jalapeños. We were just starting to chat about surveying and

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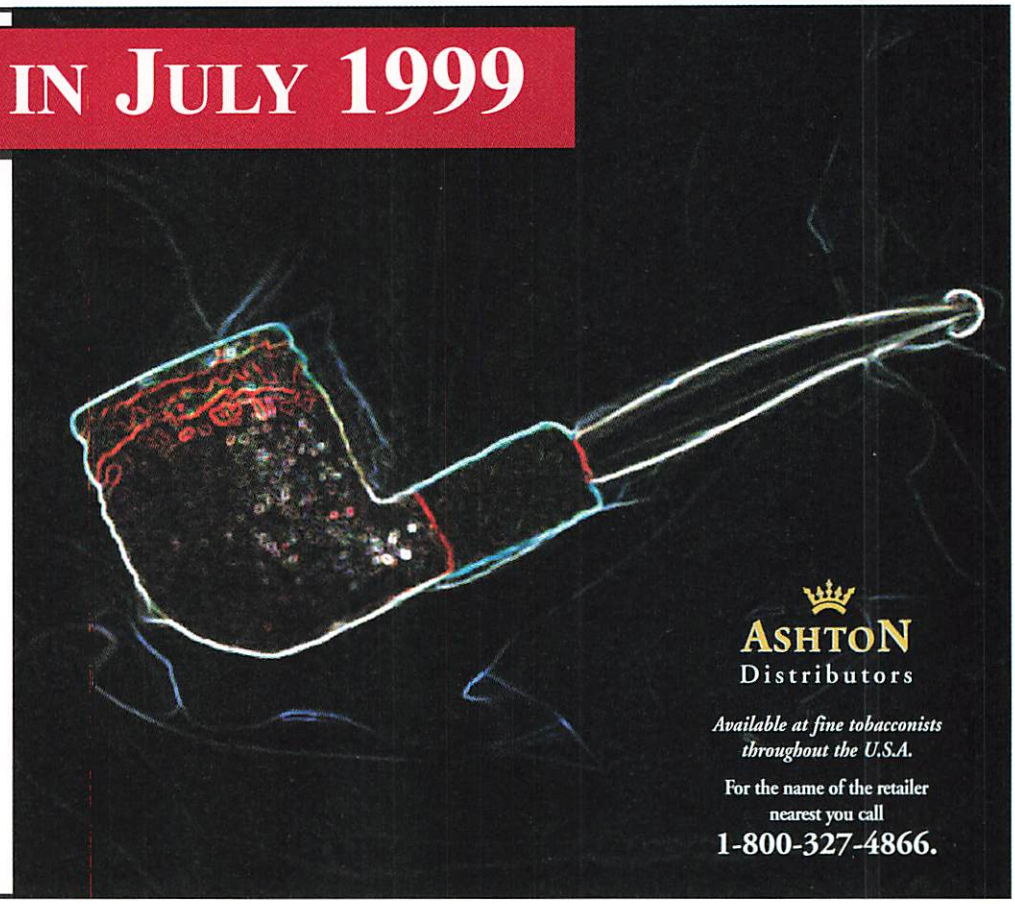

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how things were changing in Arizona, when we heard a distinctive series of "pops" in the distance.

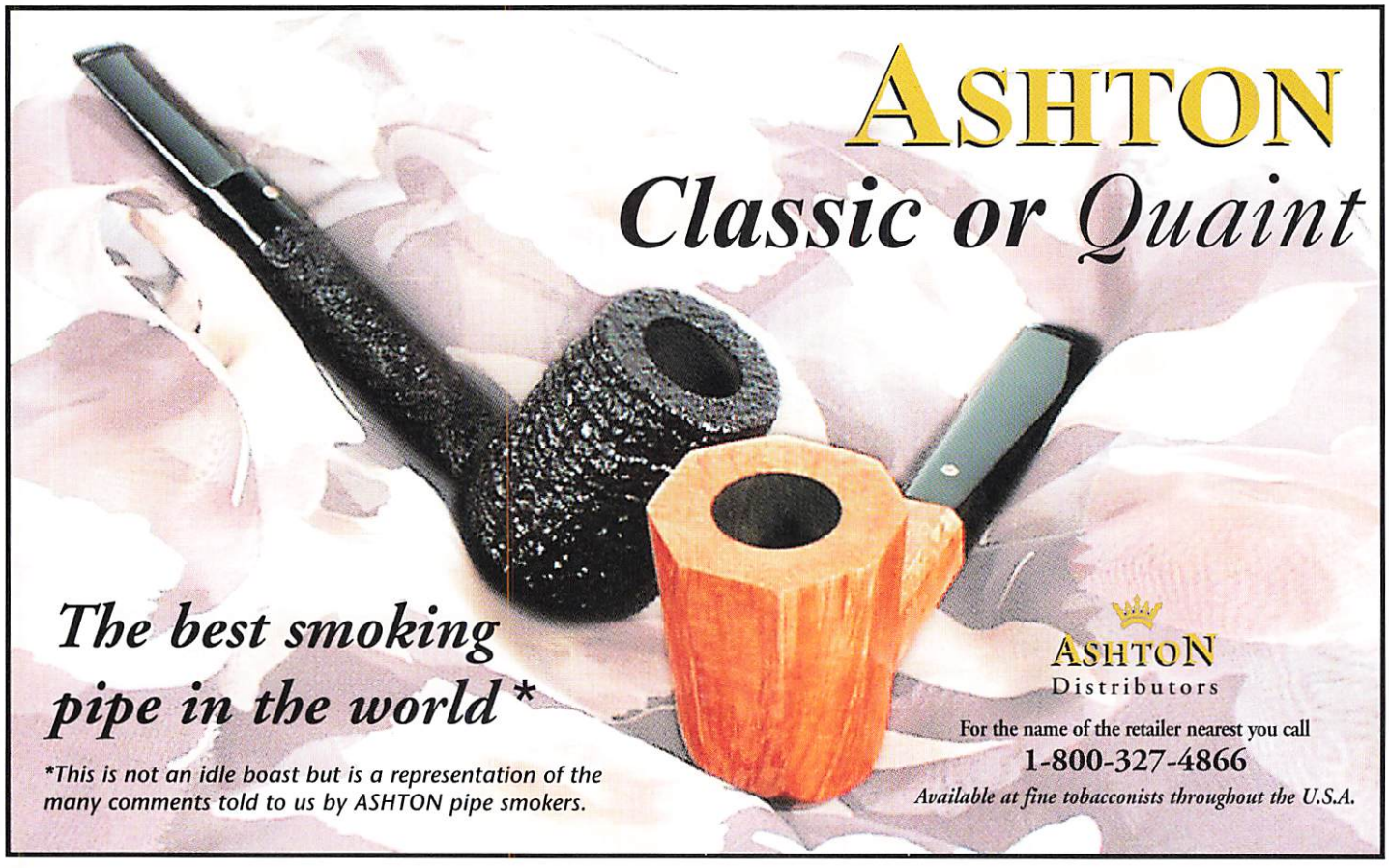
The rancher's face showed serious alarm. As he looked in the direction of what we all recognized as gun shots, he mumbled a curse and said he knew where it was coming from. He jumped in his pickup and raised a lot of dust as he took off. We didn't hesitate either. We ran to our jeep and followed his dust cloud. We went less than a mile when we came to a shallow arroyo with cottonwood trees and a water tank. We arrived at a weird scene—the rancher getting out of his pickup, two guys with pale white skin, (eastern dudes) and an equally pale, white Cadillac convertible with its radio on, playing music by Henry Mancini. The dudes had pistols and were shooting at the water tank—an old wood barrel type raised on crossbraced framework. Thirty-eight millimeter streams of water arced out from several places on the tank and the dudes thought it was really funny. They were alternately shooting and laughing like the idiots they were. The rancher was surprisingly casual as he approached them. He quietly asked what they thought they were doing. They laughed some more and pointed to the streams of water and cackled about just having some fun. Then just as casually, the rancher walked back to his pickup and pulled out a rifle. The rest of us just stood there and watched. The thrill of excitement was on me but I was anxious too. When the rancher raised the rifle, pointed it at the Cadillac, and started blowing holes in its side, my "oh boy" excitement suddenly changed to "oh my god" disbelief. More than that, I was really worried that the rancher would start blowing holes in the dudes. My disbelief was nothing compared to theirs. Their jaws were on their chests and their hands were in the air. Then one of them had the audacity to ask the rancher if he knew how much that very fine car was worth. The rancher squinted and asked if they knew how much the water was worth.

All of this was certainly more excitement in a single day than any 16-year-old would expect to have in an entire summer. And maybe the shell casings from the rifle would have made a good souvenir, but there was a better one. The dudes got into their newly air-conditioned car and left in a hurry. When I walked over to where the car had been, I saw a small, oddly shaped container on the ground right next to the tire tracks. It was a hinged leather-covered case in the shape of the small meerschaum pipe that was inside. The pipe was about four inches long with a bent amber bit and the bowl was in the form of a human skull. Although I didn't know anything about pipes, and certainly didn't know anything about meerschaum, I could tell by its patina that it was old and special. That little skull pipe was my first pipe, and I still have it. Each time I take it out and look at it, the skull seems to smile at me as if it knows something about the Marlboro Man, dudes, guns, and loose water that I haven't figured out yet.

Steve Gatschet
Cyberspace

P&T: *We've heard many "first pipe" stories and they are always interesting. We'll appreciate hearing more from our readers.*

Thanks for writing.
The editors and staff of Pipes and tobaccos *appreciate letters from our readers. They are an invaluable source of pipe information, feedback and inspiration. Not every letter can be published, but each is read eagerly. Keep them coming!*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MIXTURE NO. 6 ... Medium, Robust
MIXTURE NO. 8 ... Medium, Mellow
MIXTURE NO. 12 ... Rich, Full
MIXTURE NO. 14 ... Classic Full

A Spirited Smoke

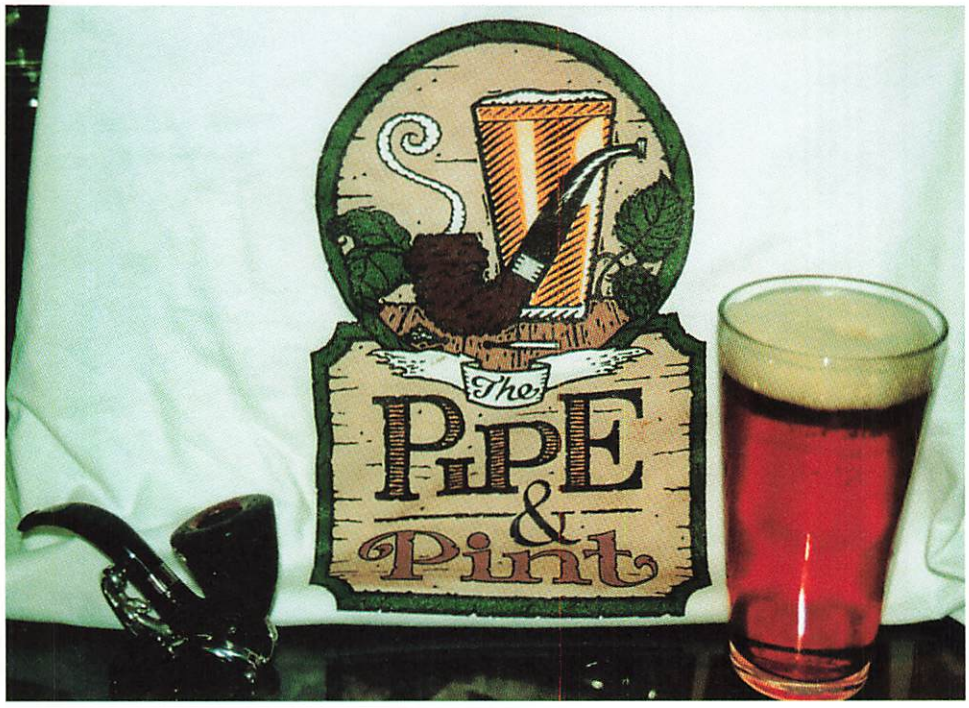
Enjoy tobacco and beer at Greensboro's Pipe & Pint, a one-stop shop.

by Chad Herron

Most pipe enthusiasts will confirm that a good drink adds to the enjoyment of their favorite tobacco blends. Whether it be scotch, bourbon or beer, many smokers attest that savoring a fine beverage enhances the smoking experience. And for those pipe smokers who can't seem to find the right mix of beverage and blend, the Pipe & Pint in Greensboro, N.C., is there to help.

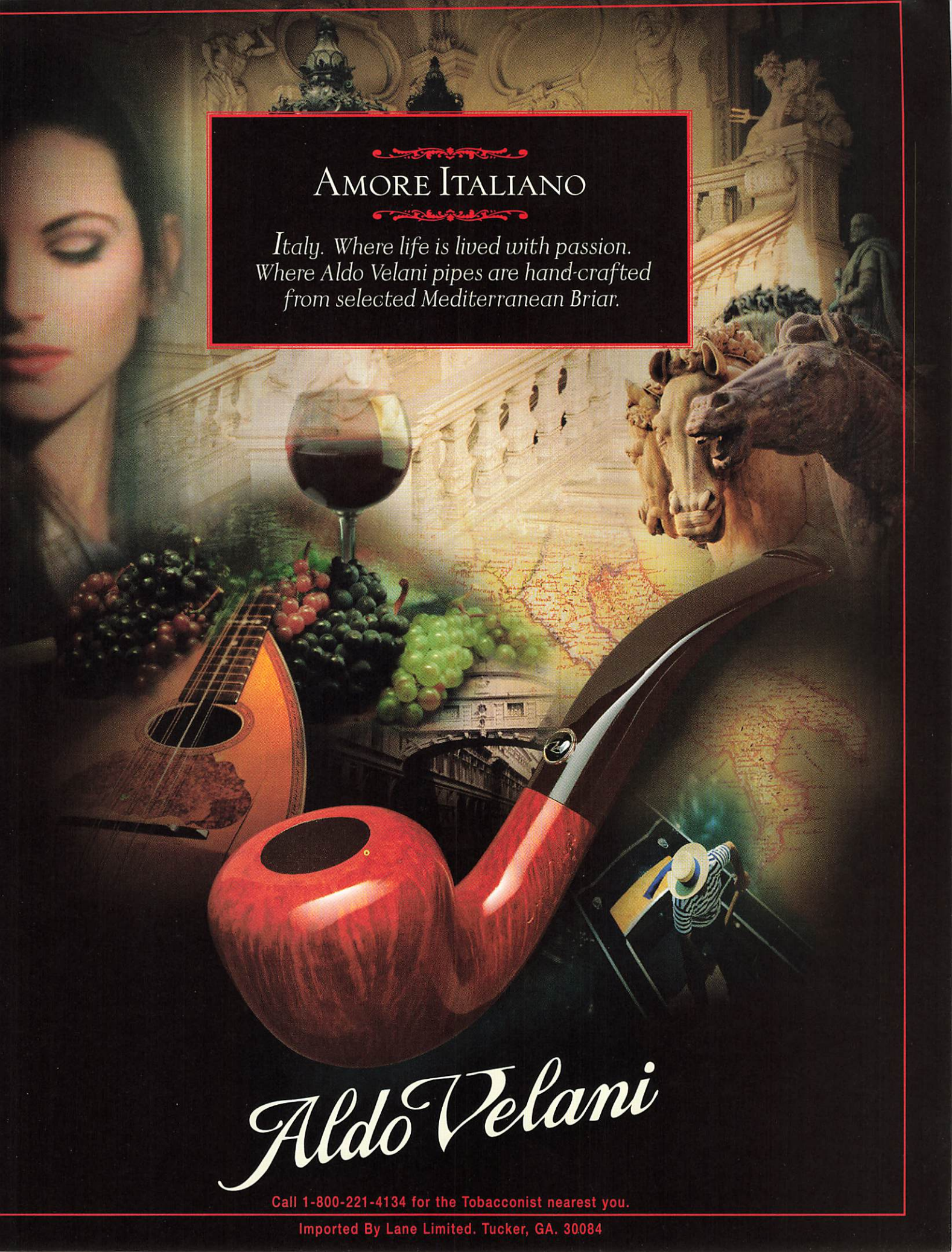
The Pipe & Pint isn't your average pipe shop. It has beer—lots of it. It has more than 250 specialty beers, including domestic micro-brews and imports from all over the world. "I was counting them one day for an ad," owner Larry Christopher says. "I got up to 250 and stopped because I ran out of patience. But I'm sure we have at least 300 beers."

Christopher, and fellow tobacconist Mike Brown of Greensboro, always dreamed of opening a business together. "It was a dream of ours since we met," Christopher comments. "We always talked about what we were planning to do. And what we wanted to do was run our own shop. We've both been pipe and cigar smokers all our adult lives. We always talked about it, but it was never close to reality until just recently." Christopher and Brown opened their business last year because they saw the need for a quality pipe shop in Greensboro. "Now when pipe smokers from Greensboro come into the shop, they're like kids in a candy store. They're so excited we're here," says Christopher.



This unique store carries a wide range of pipes, tobaccos and cigars. The store stock includes Dunhill, Ashton, Ferndown, Savinelli, Brebbia and many more. Christopher says that patrons like the selection of pipes in the store. "We have more than 200 pipes in the store right now," says Christopher. "That's not counting the basket pipes." Prices for pipes in this specialty shop range from $14.99 for basket pipes to $400-plus for a high-grade smoke. "My favorite pipes are Nordings and Brebbias," says Christopher. "Mike likes to smoke Ardors."

Christopher also says that customers respond positively to the variety of bulk tobaccos at the Greensboro store. The Pipe & Pint has more than 60 bulk tobaccos and dozens of tins displayed in a turn-of-the-century tobacco showcase. Tobaccos include


AMORE ITALIANO
Italy. Where life is lived with passion.
Where Aldo Velani pipes are hand-crafted
from selected Mediterranean Briar.
Aldo Velani
Call 1-800-221-4134 for the Tobacconist nearest you.
Imported By Lane Limited. Tucker, GA. 30084

Larry Christopher, right, and Mike Brown, proprietors of Pipe & Pint, are surrounded by—what else?—pipes and pints.

McClelland, Peter Stokkebye, Cornell and Diehl, Lane Ltd., Dunhill and others. "We sell a lot of the Lane and McClelland products," says Christopher. "Our best-selling blend is probably the 1Q from Lane, but we also sell a lot of the McClelland blends. We just added Esoterica in bulk and five different blends of the Samuel Gawith."

For those who enjoy an occasional cigar, the Pipe & Pint offers more than 100 premium cigar brands in its 16- by 10-foot walk-in humidor. Brown and Christopher try to complement their fine tobaccos by gladly helping their customers feel at home. "We have people that come in two, three or four times a week," says Christopher. The partners encourage repeat visits with special offers. "If someone buys a box of cigars, we'll store it in the humidor. They can come in and smoke one here, or grab a couple of cigars to take with them for later."

Christopher and Brown met at Auburn University in 1981. "We were in the same fraternity and spent lots of time together," says Christopher. "We're very close friends. We had an appreciation for cigars and pipes in common, in addition to everything else."

After college, Christopher moved back to Greensboro, and Brown lived in Atlanta. Brown worked for the Boy Scouts of America for many years, and Christopher was employed at the University of North Carolina at Greensboro. "We are fast friends, so we always kept in touch and talked about the business over the years," says Christopher.

"We talked about going into business together when we met," recalls Christopher. "We really began talking about it seriously when we were in more of a financial situation to do it, which was about two years ago." Christopher spent a year putting together a business plan. Then he and Brown opened the Pipe & Pint at the end of February 1998.

"Opening the business had its challenges," says Christopher. "Many people will talk about how frightening it is to start a business. But by the time I had finished with the business plan, and we were really interested in going ahead with it, then it just seemed like a natural progression."

The Pipe & Pint is now almost exactly the way they envisioned it. "We did all the interior decorating—even painting the bare walls," says Christopher. "When we moved in this space, it was just a vanilla box." Christopher had a buddy from high school build the humidor. "He doesn't build humidors for a living, but he helped us," adds Christopher. "We had the cedar shelves made, and bought the lining from a company in Georgia."

In the future, the Pipe & Pint plans to add wine to the merchandise catalog. The store eventually will stock a modest selection of Chardonnays, Cabernets, Merlots and several port wines to complement the pipes and cigars. "There are some other wine stores in Greensboro, but not really any in this area," says Brown. "And what we really want is a specialized niche so we can target the neighborhood."

As for the customers who like their inebriants with yeast and hops, this tobacco store offers hands-on education. Christopher is an avid homebrewer, and he doesn't hesitate to instruct customers in the fine art of homebrewing. "I love beer in general—if it's good," proclaims Christopher. Patrons can find homebrewing paraphernalia at the Pipe & Pint, as well as books about the satisfying hobby. The Pipe & Pint can custom build a homebrewing kit for those inclined to make their own brews. "A lot of the stuff that comes in a pre-fabricated homebrewing kit isn't really necessary to make beer, it's just accessories," relays Brown. "We tell you about the accessories and let you pick and choose which ones you want to use."

Regulars frequently come in with their various concoctions, asking for advice from Christopher and Brown. "Some just want us to taste it," says Christopher. "Others want to know how to obtain a desired taste."

If homebrewing seems a little too complicated, the various imported beers and micro-brews offer convenient relief for the discerning connoisseur. "People like to get an assortment of beer," adds Christopher. "We sell many Rogue products, which are from Oregon. We sell many well-made English beers. And of course the Belgian and German beers are quite good, too."

So, how did Christopher and Brown come up with the name for the store? "I'm a big fan of English and Irish history," pipes Christopher. "In fact, I have a master's degree in Irish history. You can't throw a stone over there without hitting a 'Bull and Hare,' or some pub with a similar name," he explains. "So it seemed real natural for us to go with the Pipe & Pint."

The Pipe & Pint seems to be headed for a prosperous future in Greensboro. Since opening in February of last year, the store's customer base has consistently grown. "We did some print ads in the beginning, which paid off to some degree," says Christopher. "But I think our best advertising is word-of-mouth. We try to make sure that every customer leaves happy. If every customer tells two or three friends, then that's the best marketing we can do."

The Pipe & Pint has seen an assortment of customers walk through its doors. From college students to 80-year-young seniors, Christopher and Brown have seen them all.

So, what have the two owners noticed about the pipe smokers that come in and buy beer? "It's funny you should ask that," says Christopher, "because a smoker's taste in tobacco is often reflected in their choice of beer. A guy that smokes an English blend seems to naturally want to buy English beer." ***P&T***

Pipe and Practice

If you are interested in homebrewing, Brown says there are many places where you can learn the art. "The Internet is a good place to start," says Brown. "And there's always the yellow pages of your local phone book." If you have questions about homebrewing or the Pipe & Pint, call Larry Christopher or Mike Brown at 336.218.8610.

Smoking and Sherlock Holmes

A Three-Pipe Problem

by Alan Smith

Holmes' famous calabash pipe is singularly absent from the actual stories.

October 1888. The streets of Whitechapel—the vortex of London's notorious East End, a dirty, shabby, industrial area inhabited by casual laborers, petty thieves, and prostitutes—are deserted. Fear of the Ripper, sustained and daily increased by the sensationalist press, keeps all but the hardiest, or the most desperate, of denizens within doors.

Outside, from somewhere within the dense, cold fog that chokes the gas lamps into faint halos scarcely more illuminating than the distant stars, comes the crisp, measured click of footsteps over the cobblestones.

Then out of the miasma of this nocturnal Hell emerges a tall, spare figure dressed in an Inverness cloak and a flapped deerstalker cap, a large calabash pipe clenched resolutely between the teeth and accentuating the sharp, hawk-like features of the face. Sherlock Holmes is on the case at last!

Or at least Christopher Plummer is on the set of *Murder by Decree*, arguably the best of all the Sherlock Holmes movies ever made. But the cloak, the cap and the pipe, like the plot of the movie itself, are free inventions that are nowhere to be found in any of the stories and novels that constitute Sir Arthur Conan Doyle's saga of the "real" Sherlock Holmes. These three props—the cloak, the cap, and the calabash—are now, thanks to magazine illustrators and Hollywood costuming professionals, inextricably bound up with any physical representation of the best-known detective in literature.

The Inverness cloak and the deerstalker cap that adorn popular images of Sherlock Holmes originated with Sidney Paget's illustrations of the stories as they appeared in the famous *Strand* magazine.

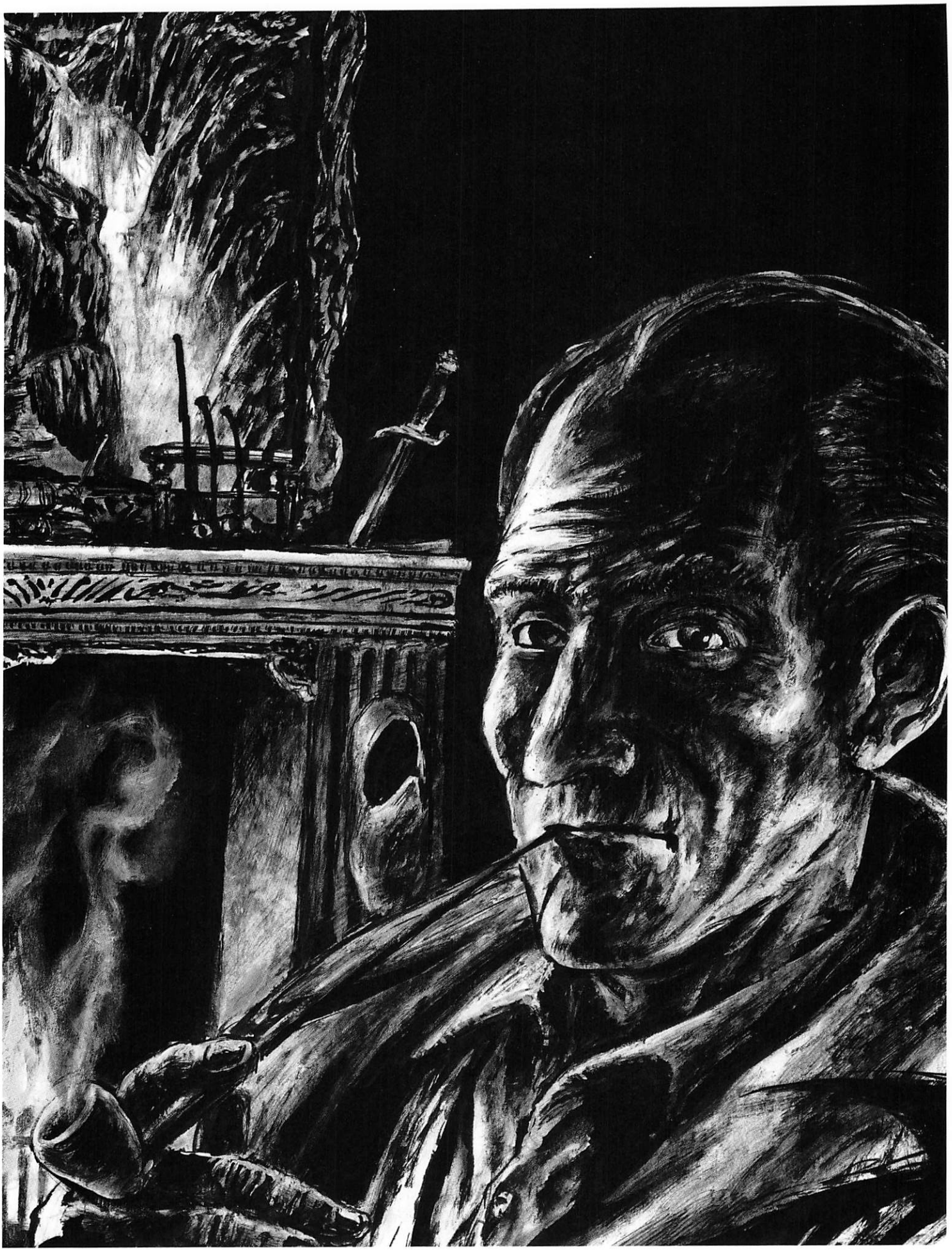
Holmes certainly would not have worn these garments in the heart of London, as Plummer does in *Murder by Decree*, because the proper Victorian gentleman, ever sensitive to the proprieties, would know that they were appropriate only for the English countryside: They were, in fact, hunting garments. Accordingly, Paget drew Holmes in the cloak and the cap only in those stories set in rural locales—"The Boscombe Valley Mystery" and "The Adventure of the Solitary Cyclist," for instance.

The calabash—the large U-shaped gourd pipe fitted with a metal or a meerschaum bowl—was assimilated into the Holmes persona thanks to William Gillette, an American actor who portrayed the great detective in his own highly successful adaptation of a stage play originally written by Conan Doyle himself. (Since Gillette's adaptation provides Holmes with a fiancée, we should hardly be surprised at any other liberties Gillette chose to take with the original image of the Baker Street sleuth.)

In addition to appropriating the cloak and the cap from Paget's illustrations, Gillette began using a large, calabash-shaped meerschaum when he discovered that the greater weight of a conventional briar pipe, when held in his mouth, forced him to clench his teeth so tightly as to interfere with the delivery of his lines. The popularity of the stage play, extending as it did to Frederick Dorr Steele's use of Gillette as a model for his illustrations of Conan Doyle's stories as they appeared in American magazines, ensured that the calabash, together with the Inverness and the deerstalker, would thereafter be the standard props appropriate to the image of Sherlock Holmes.

Ultimately it appears that, of the three stereotypical props, the pipe is the one that is truly indispensable for the Holmes persona. In *Murder by Decree*, Holmes' initial appearance is limited to a close-up shot of a tuxedo-clad forearm, the wrist terminating in a hand busily knocking the dottle from the metal bowl of an oversized, discolored gourd calabash. Even before the camera pans away

Original artwork by Chuck Regan



and we hear the line "There seems to be an excessive delay, Watson," we know, from only the glimpse of that pipe, that we are in the presence of Sherlock Holmes. But it is not the Sherlock Holmes of Sir Arthur Conan Doyle.

Cigarettes and Cigars

The truth is that the original Sherlock Holmes—the Holmes of Conan Doyle's stories and novels—was at least as fond of cigarettes and cigars as he was of pipes and tobaccos. A boundless admirer of My Lady Nicotine in all her incarnations, Holmes, as we know from *A Study in Scarlet*, *The Sign of Four*, "The Boscombe Valley Mystery," and elsewhere, was the author of a monograph, complete with colored plates, enumerating the differences among the ashes left by 140 varieties of cigar, cigarette and pipe tobaccos.

Although Conan Doyle says nothing about either the maker of Holmes' cigarettes or the nature of the blend of tobaccos in them, we gather from "The Golden Pince Nez" that Holmes considered himself "a connoisseur" of fine cigarettes and that he was extremely fond of the Egyptian brand that Professor Coram regularly ordered from Ionides of Alexandria. (Watson's cigarettes, according to *The Hound of the Baskervilles*, were made by Bradley of Oxford Street.) Holmes carried his cigarettes in a silver case that he once left at the Reichenbach Falls during the course of resolving "The Final Problem."

Holmes displayed a fondness for tobacco in many forms, including cigarettes, cigars and pipes.

Holmes also smoked cigars. Although he seems to have enjoyed them rather less than cigarettes—at least he smoked them far less frequently—he was at least so fond of cigars as to have carried his cigar case about with him as he investigated the mystery of "Silver Blaze" and other affairs.

At Baker Street, according to Watson's reminiscences in "The Musgrave Ritual" and "The Mazarin Stone," Holmes kept his cigars in the coal scuttle next to the fireplace—storage conditions guaranteed to make a cigar-loving visitor cringe as he thinks about the loss of moisture and integrity that Holmes' cigars must surely be undergoing.

Conan Doyle never reveals anything about Holmes' own preferences in cigars, but at least the fine Havanas enjoyed by Blessington in "The Resident Patient" are recognizable to present-day cigar smokers. Other varieties mentioned in the Holmes stories convey little or nothing to modern sensibilities unfamiliar with Victorian nomenclature.

The lunkah and the trichinopoly, for example, were at least as popular with Victorian smokers as was the Havana, yet present-day aficionados may never have heard of either. Both were thin, strong cigars, manufactured in India, that were similar to the cheroot. The lunkah and the trichinopoly figure prominently as clues in *A Study in Scarlet*, *The Sign of Four* and other tales. Almost surely either a trichinopoly or a lunkah is the unspecified Indian cigar smoked by John Turner in "The Boscombe Valley Mystery" and by Dr. Grimesby Roylott in "The Adventure of the Speckled Band."

The Pipes

Despite all the references in the tales to cigarettes and cigars, generations of readers unhesitatingly associate pipes with the unique persona of Sherlock Holmes. This is hardly to be wondered at when we consider the lavish attention that John H. Watson M.D., Holmes' long-suffering chronicler and fellow lodger, has spent on descriptions of Holmes gazing dreamily at the ceiling as he ponders a set of clues, the smoke from his pipe curling slowly upward and filling the room with a pungent haze.

But the oversized calabash now unfailingly associated in the popular mind with the image of the great detective is not in fact associated in any way with the original Sherlock Holmes created by Sir Arthur Conan Doyle. This pipe was too bulky to carry about easily, and it was far too fragile to withstand rough use. But subtract the calabash from the image, and many Holmes fans confront a mystery of their own: Just what kind of pipe did Sherlock Holmes smoke?

Holmes himself provides a clue in "The Red-Headed League" when he tells Watson that the riddle posed by Jabez Wilson "is quite a three-pipe problem." In the stories and novels, Sherlock Holmes smokes pipes made of cherrywood, briar and clay.

Today, cherrywood enjoys considerably less popularity than it did in Victorian times. Being relatively soft, the cherrywood pipe is prone to cracking or to burning out if it is smoked too carelessly or too frequently.

The cherrywood is generally a thick-walled pipe made in the "pot" shape with the bark often left on the outside of the bowl. The stem usually consists of a lengthy, hollowed branch—again, with the bark left on—that terminates in a mouthpiece made of vulcanite or, more rarely, amber. During the Victorian era, polished cherrywoods in standard shapes, either with or without the bark and sometimes with a protective meerschaum liner in the bowl to help prevent cracking and burnout, were made and sold by such prominent British pipemakers as Barling and Peterson.

Cherrywood imparts a distinctly aromatic taste to the tobacco—a trait that has a notable appeal to veteran pipe smokers who seek the occasional change of pace from the more direct flavor provided by briar or meerschaum pipes. Perhaps this was the aspect of the cherrywood to which Holmes was

Sir Arthur Conan Doyle, creator of Sherlock Holmes.

attracted, for he resorted to "the long cherry-wood pipe" on those occasions "when he was in a disputatious rather than a meditative mood" and therefore in need of a change of pace in his smoking experience.

The attraction could hardly have been durability, since the soft, fragile cherrywood could not have withstood Holmes' practice, described in "Silver Blaze" and other stories, of chain smoking a single pipe. Possibly this is why the cherrywood appears in the Holmes saga only once—in "The Adventure of the Copper Beeches"—and even here he is shown to be abusing this soft, fragile pipe by lighting it with a burning coal plucked from the fireplace.

Of far more durability, and consequently of far more use to a man who treated his pipes roughly, is the briar. Carved from the hard, dense root burl of the white heath bush, briar pipes were introduced about the year 1840 after experiments with other, softer woods—notably boxwood and beechwood—proved only marginally successful. Liable as they were to cracking and burning out, boxwood and beechwood pipes were soon superseded by the more durable briar. Fitted with stems of common vulcanite, briar pipes had gained widespread acceptance by the time Holmes began prowling the foggy streets of London.

Those smokers who wanted to impart a certain flair to their briars and who had the financial means to do so could have had their pipes fitted with stems made from amber. Holmes owned at least one such pipe, for as Watson says in "The Adventure of the Priory School," Holmes pointed "with the reeking amber of his pipe" to various locations on a map—a remark that says at least as much about Holmes' pipe-cleaning habits as it does about the nature of the pipes he smoked.

In "The Man with the Twisted Lip," Holmes sits down late one night with "an old briar pipe between his lips" and by morning has chain-smoked, in the same pipe, an entire ounce of tobacco. But however much he may have indulged in this or any other briar, it is certain that his favorite pipe, by far, was the clay. As Watson says in "A Case of Identity," so integral a part of Holmes' daily life is the tar-blackened "old and oily clay pipe" that it is as indispensable to the detective as Watson himself is. In "The Adventure of the Creeping Man," Watson claims that he is as much an institution in Holmes' life as are "the violin, the shag tobacco, and the old black pipe."

Of all the materials ever used by European pipemakers, clay was for centuries the most common. It was in fact the industry's standard material from the inception of pipe making in the 16th century, and clay pipes have retained their popularity right through to the present age. They were always cheap to produce—fashioned from molds and turned out by the thousands—yet they imparted a uniquely hearty, earthy flavor to the tobacco that neither the cherrywood nor the briar could ever match. Being inexpensive, clays were especially popular with the lower classes in Victorian England. Clay pipes remain today a favorite smoke of many seasoned veterans.

Emerging from its mold in a state of pristine whiteness, the clay pipe is naturally porous, and it absorbs the oils and tars that condense from the burning tobacco. The white pipe thus gradually

Holmes' most indispensable smoking apparatus was an oily old clay.

changes to golden brown, then finally to black. Some devotees refresh their discolored, soured clays by consigning them for several hours to a roaring fire in the fireplace. The pipes emerge from this ordeal thoroughly clean and restored to pristine whiteness. Other smokers use their inexpensive clays until they are black and sour, throw them away, and buy new ones. Holmes himself chose neither alternative: He smoked his clays into foul, black bitterness and simply continued smoking them. So in "The Red-Headed League," Watson could describe Holmes as sitting in a chair with his knees drawn up, "his black clay pipe thrusting out like the bill of some strange bird."

Holmes smoked his clays into foul, black bitterness and simply continued smoking them.

Sherlock Holmes could have chosen his pipe tobacco from a wide, and sometimes bizarre, variety of blends. For instance, James B. Lutterman in *The Tobacco Manufacturer's Manual*, published in 1887, maintained that the various flavoring recipes in his book "will convert the most inferior rubbish it is possible to buy into excellent smoking tobacco." One of Lutterman's flavoring recipes: 7 ounces Orris Root (sic), 4.5 ounces Cascarillas Bark, 3.5 ounces Badiane, 3.5 ounces Galangal Root, and 2.5 ounces Cubebs.

Hardly the sort of man with the patience to soak his tobacco in such concoctions, Holmes preferred the plain, unadorned "shag" tobacco readily—and inexpensively—available from any Victorian tobacconist.

Shag was by no means a "noble" tobacco. *A Paper: Of Tobacco, Treating of the Rise, Progress, Pleasures*, and *Advantages of Smoking*, published in 1839 by John Fune, provides this description:

"Shag tobacco has obtained its distinctive name from its being so finely cut that the filaments appear like so much 'shag'—the old name for short and matted wool or hair. It is manufactured of the strongest and very worst kind of leaf, and is chiefly consumed by the poorer classes. Persons of a nervous temperament, who take little exercise, ought to particularly avoid smoking this kind of tobacco, as its frequent use is apt to induce paralytic afflictions."

Anyone familiar with Conan Doyle's stories can deduce that Holmes, "a man who seldom took exercise for exercise's sake" ("The Yellow Face"), who once "had broken down under the strain of an investigation which had extended over two months" ("The Reigate Puzzle"), and who was advised by Dr. Moore Agar to "lay aside all his cases and surrender himself to complete rest if he wished to avert an absolute breakdown" ("The Adventure of the Devil's Foot"), could hardly have chosen a tobacco less conducive to his good health. Yet Holmes seems never to smoke anything else.

He consumes an entire ounce of the stuff between midnight and 4 a.m. as he ponders the mystery of "The Man with the Twisted Lip"; he takes less than an hour to chain-smoke three bowls of it at the outset of "The Red-Headed League"; and having had "a pound of the strongest shag tobacco" sent up to his rooms from Bradley's early in *The Hound of the Baskervilles*, he consumes so much of it that Watson, returning from his club, immediately believes "that a fire had broken out, for the room was so filled with smoke that the light of the lamp was blurred by it."

But as Watson observes in "The Adventure of the Devil's Foot," Holmes' health "was not a matter in which he himself took the faintest interest." Holmes' prodigious intake of shag clearly testifies to the validity of Watson's assertion.

Nonetheless, Holmes' fondness for shag provided a ready bond of kinship with London's poorer sort, among whom he would often foray, disguised, in search of information vital to a case. "I lent the ostlers a hand in rubbing down their horses," Holmes says in "A Scandal in Bohemia," "and received in exchange twopence, a glass of half and half, two fills of shag tobacco, and as much information as I could desire about Miss Adler...." Similarly, in "The Adventure of Charles Angustus Milverton," Holmes adopts as his disguise the identity of "a rakish young workman, with a goatee beard and a swagger," who "lit his pipe"—no doubt filled with shag—"at the lamp before descending into the street."

The inherently poor quality of Holmes' shag tobacco could hardly have been improved by his storing it in the toe end of a Persian slipper left hanging near the hearth, or heaped in the coal scuttle next to the fireplace, or in pouches scattered over the mantel. These dry hot-spots, recorded in such stories as "The Musgrave Ritual," "The Adventure of the Mazarin Stone" and "The Dying Detective," were sure to render the naturally hot, fast-burning tobacco tinder-dry, making it burn even hotter and faster.

Holmes' first smoke of the day must have been unimaginably dry and vile. Watson says in "The Adventure of the Engineer's Thumb" that Holmes' "before-breakfast pipe" consisted "of all the plugs and dottles left from his smokes of the day before, all carefully dried and collected on the corner of the mantelpiece." With his tobacco in such poor condition and with his clay pipes forever uncleaned, who could wonder why Holmes, in "The Adventure of The Mazarin Stone," should greet the long-absent Watson with the plea "You have not, I hope, learned to despise my pipe and my lamentable tobacco?"

The odor of cheap, poorly kept tobacco burning in what Watson describes in *The Valley of Fear* as "the unsavory pipe which was the companion of his deepest meditations" would certainly have been distressingly pungent.

Unlike Holmes, who apparently remained steadfast in his preference for the inexpensive, bitter shag, Watson indulged himself in better grades

Wet, cold, foggy nights in the streets of England are the best environment for impending mystery.

of pipe tobacco. In "The Crooked Man," Holmes identifies the ash on Watson's sleeve as "Arcadia mixture." Watson's Arcadia is none other than the legendary Craven-A blend once sold by Carreras, Ltd., of London.

Whereas Holmes makes it clear that Arcadia is the mixture Watson smoked during his "bachelor days"—and therefore when he was sharing the flat at Baker Street with Holmes—Arcadia seems not to have been Watson's initial choice. In *A Study in Scarlet*, the novel in which Holmes initially meets Watson and astounds the good doctor with the observation, "You have been in Afghanistan, I perceive," Watson professes to smoke "Ship's," a coarse, rough-cut flake.

Pipe tobaccos and their residue serve as excellent clues.

A full-bodied, robust tobacco, Ship's—possibly a vulgarism for "Schippers Tabak Special," which was manufactured in the Netherlands, or else merely a name fittingly bestowed on it by the sailors among whom it was popular—was much favored by seagoing men of the time such as the harpooner Patrick Cairns in "The Adventure of Black Peter." Cairns' sealskin tobacco pouch, left behind at the scene of Peter Carey's murder, contains half an ounce of Ship's.

Pressed into cakes, Ship's tobacco was favored by sailors because it was easy to transport and was generally resistant to the ravages of salt water and salt-laden air. The consumer of Ship's merely sliced a piece from the cake and either chewed it or rubbed it out and then loaded it into his pipe.

The term "navy flake" today describes a similar cut, although the cake is sliced into strips at the factory, and the tobacco itself provides a far milder, more pleasant smoke than did its Victorian predecessor.

Having served a stint in the army, Watson, like his comrades, probably found Ship's to be the most convenient and portable form of tobacco available to the soldier on the move. Upon discharge, Watson may have continued to smoke the inexpensive Ship's simply because it was affordable. It was the meagerness of his pension, after all, that forced Watson to seek someone to share lodgings with and that led to his introduction—to the everlasting joy of readers—to Sherlock Holmes.

As time passed, and as Watson married and established his own medical practice, perhaps his income grew sufficiently to permit him to indulge in the more expensive high-grade tobaccos, settling at last on the Victorian era's very best—Arcadia, or Craven-A.

The Deductions

Throughout his long and illustrious career, Holmes was keenly sensitive to the usefulness of tobacco and its residue as invaluable clues in the pursuit of malefactors. Holmes was introduced to the reading public in the novel *A Study in Scarlet*, in the fourth chapter of which he refers for the first time to his "special study of cigar ashes" and to his published monograph on that topic.

The second Holmes adventure, the novel *The Sign of Four*, informs us that the title of the monograph is *Upon the Distinction between the Ashes of the Various Tobaccos*. "In it," Holmes says, "I enumerate a hundred and forty forms of cigar, cigarette, and pipe tobacco, with coloured plates illustrating the difference in the ash."

No matter how bland the title, and no matter how painfully tedious the work itself, it was evidently something of which Holmes was quite proud—he alludes to it time and again throughout subsequent novels and stories—and more than once the information he had gained from this study helped lead him to the solution of some crime.

For instance, the trichinopoly cigar ash found near the body of Enoch J. Drebber becomes a helpful clue in *A Study in Scarlet*, enabling Holmes ultimately to identify and capture the avenging murderer Jefferson Hope. Trichinopoly ash also helps to establish the identity and the movements of John Turner, the murderer of McCarthy Senior in "The Boscombe Valley Mystery."

In "The Resident Patient," Holmes identifies the stubs of several Dutch cigars found in Blessington's fireplace and compares them with the unsmoked Havanas in Blessington's own leather cigar case. Instantly, Holmes knows that a man accustomed to fine Havanas would have been averse to the inexpensive, common Dutch cigars made with strong Indian tobacco.

This clue, together with a close inspection of the ends of the various cigar stubs, leads Holmes to conclude that Blessington did not commit suicide, as Inspector Lanner so hastily assumed; rather, he was hanged—executed—by several of his former confederates seeking revenge for Blessington's having turned crown's evidence against them years ago.

Pipe tobaccos and their residue also serve as excellent clues. The dottle at the bottom of Grant Munro's bowl leads Holmes to deduce that Munro smoked "Grosvenor mixture." Since Munro "might get an excellent smoke for half the price," says Holmes, "he has no need to practise economy" despite the evidence provided by the disreputable, much-repaired condition of the seven-shilling pipe from which the dottle was extracted.

Hence certain blends of pipe tobacco were strongly indicative, as Holmes knew, of particular class distinctions and of various professions. The inexpensive, bitter shag, as we know from "A Scandal in Bohemia" and "The Adventure of Charles Augustus Milverton," was popular with working-class types such as ostlers and plumbers; Ship's and Honeydew—the former a strong blend probably manufactured in the Netherlands and the latter a

Sherlock Holmes has always maintained a successful and popular presence in films. Here, Basil Rathbone and Nigel Bruce portray Holmes and Watson.

low-grade tobacco sweetened with molasses—were favored by seagoing types such as Patrick Cairns in "The Adventure of Black Peter" and Jim Browner in "The Adventure of the Cardboard Box."

Like Ship's, Honeydew tobacco generally came pressed into cakes from which the user cut a plug and either chewed it or rubbed it out to load into a pipe.

The long-cut Cavendish found in John Straker's pouch during the affair of "Silver Blaze" would also have been manufactured in a cake, but unlike Ship's and Honeydew it would have been sold already cut lengthwise into slices, just as similar tobaccos—St. Bruno and Condor, for instance—come packaged today.

As for pipes, the hookah mentioned in *The Sign of Four* is just the sort of smoking utensil that would be preferred by a sedentary, highly strung man like Thaddeus Sholto. Holmes tells Watson in "The Yellow Face" that pipes "are occasionally of extraordinary interest.... Nothing has more individuality, save perhaps watches and bootlaces."

From an examination of Grant Munro's battered, scorched briar, Holmes reconstructs exactly the man who is shortly to enter their sitting room: "The owner is obviously a muscular man, left-handed, with an excellent set of teeth, careless in his habits, and with no need to practise economy."

All this Holmes deduces from the condition of the pipe: The charring down the right side of the bowl indicates a left-handed smoker who carelessly lights his pipe at gas jets; the two silver bands used to repair the shank and the stem far exceed the value of the seven-shilling pipe and therefore, together with the amber stem itself, suggest a man of considerable financial means; and the tooth marks on the amber stem point to physical strength and excellent teeth.

The amber stem itself inspires Holmes to speculate as to its genuineness and subsequently to expose a little-known practice indulged in by unscrupulous pipemakers in Victorian London. "I wonder how many real amber mouthpieces there are in London?" Holmes muses. "Some people think a fly in it is a sign. Why, it is quite a branch of trade, the putting of sham flies into the sham amber." (Note: The final sentence in this passage is for some reason deleted in most American editions of the stories. The passage quoted above follows the British edition of the story as published in the *Strand* magazine.)

A mystery especially tantalizing to late 20th century pipe enthusiasts is the "ADP brier-root pipe" found on John Straker's body at the beginning of "Silver Blaze." Since Holmes had no need to rely on the pipe's nomenclature for any clues regarding Straker's demise, he offers no explanation of the abbreviation. Modern-day pipe aficionados are thus left to solve this mystery for themselves.

Lord Donegall, a past editor of the *Sherlock Holmes Journal*, attempted to solve the mystery by making inquiries at London's prestigious Dunhill, Ltd. The response: ADP means "Alfred Dunhill Pipe." Several guides to the Holmes stories, including the definitive *Encyclopedia Sherlockiana* by Jack Tracy, have accepted this answer.

However, the action in "Silver Blaze" must take place sometime between 1881 and 1891

Holmes deduces much from the condition of an old pipe.

because Conan Doyle published the story in 1892. Whereas Alfred Dunhill had for some time been manufacturing leather goods, including harnesses, with the "ADP" stamp to designate "Alfred Dunhill Products," he did not turn his hand to pipe making until 1909. And even though the "ADP" was subsequently imprinted on early Dunhill seconds, "Silver Blaze" antedates the first Dunhill pipes by at least 17 years. Straker's ADP cannot therefore have been a Dunhill.

Accordingly, Lord Donegall undertook further investigation. As he wrote to W. S. Baring-Gould, editor of the two-volume *Annotated Sherlock Holmes*, "I discovered that there is a small factory outside Ancona, Italy, which specializes in roots for pipes from the small briar; as opposed to the Algerian large briar. So I now discount the too-easy glib answer [provided by Dunhill, Ltd.] ...in favor of my own theory: I contend that A.D.P. meant "Ancona Della Piccola"—which, literally translated, is "small Ancona."

Theodore Justin Gage, a pipe aficionado and the editor of *The Compleat Smoker*, a fine magazine now unfortunately out of production, finds Lord Donegall's explanation unsatisfactory. Since pipemakers know that the most prized briar burls are both old and large, regardless of whether they are grown in Algeria, Italy, or elsewhere, "ADP," Gage argues, may simply be a long-forgotten brand name probably originating from a pipe manufactory somewhere in France's St. Claude region, which was a major source for briar pipes sold in London during the Victorian era. A more precise identification of Straker's pipe must await the elucidation of clues seen but as yet unobserved by readers of the Holmes tales.

Holmes Redux

Cigars, cigarettes, and—especially—pipes and tobaccos pervade the Sherlock Holmes stories just as they once pervaded the various strata of British society itself. Rich or poor, peer or commoner, the smoker turned to his cigar, his cigarette, or his pipe for comfort, for relaxation, and for camaraderie. Smoking was a ritual and a pastime.

In the Holmes stories, as it was in Victorian society, smoking is as well a means of gaining insight into the hearts and minds—along with the habits, movements, and motives—of men. And who can imagine Holmes and Watson secure in their Baker Street rooms on a stormy night or a frosty December morning without seeing, in the mind's eye, the smoke from their pipes drifting lazily toward the ceiling?

Yet however appealing such an image may be, it is apt to be clinically hygienic when it comes to Holmes himself. Watson says in "The Musgrave Ritual" that "although in his methods of thought he was the neatest and most methodical of mankind," Holmes was "in his personal habits one of the most untidy men that ever drove a fellow-lodger to distraction." Cigars in the coal scuttle, shag in the toe end of a Persian slipper, tobacco pouches littering the mantel, lighting his fragile cherrywood with an ember from the fireplace, chain-smoking a blackened, soured clay pipe—Holmes' untidiness clearly extended to his smoking habits.

The cinematic Holmes—the Holmes so memorably portrayed by Arthur Wontner or Basil Rathbone, for instance—displays neither the eccentricity nor the carelessness associated with the original Holmes' smoking habits. Certainly the nattily dressed, fastidious character brought to life by Jeremy Brett in more recent BBC productions of Conan Doyle's stories might be expected to keep his pipes scrupulously clean—although "The Adventure of the Second Stain" has a wonderful scene in which Brett/Holmes, puffing distractedly on his pipe, thoughtlessly tosses a match over his shoulder and ignites a newspaper on the chair behind him. And Brett's characterization was the first to depict Holmes as both a regular smoker of cigarettes and a devotee of the clay pipe—traits drawn straight from Sir Arthur Conan Doyle's tales.

But the true smoking habits of Sherlock Holmes have never been accurately depicted on either the stage or the screen, and perhaps it is just as well. The refined taste and gentlemanly manners traditionally associated with pipe smoking have always been attributed to the Sherlock Holmes of the popular imagination—something to which the tobacco and pipe-making industries are always sensitive.

McClelland Tobaccos has launched a "221B Series" that includes, appropriately, a blend called "Black Shag." Peterson's, the famed Irish pipemakers, now have more than ten shapes available in their Sherlock Holmes series of fine briars.

It's elementary, really: The popular vision of Sherlock Holmes in his armchair, puffing earnestly at a calabash while pondering the clues to some mystery—the vision provided by Christopher Plummer in *Murder by Decree*—undoubtedly attracts many a potential smoker to the singular pleasures of pipes and tobaccos. ***P&T***

Pipes and tobaccos pervade the Sherlock Holmes stories.

About the author
Alan Smith holds a Ph.D. in English from the University of Oklahoma, and teaches at City College, Norman, Oklahoma. He has published scholarly articles on Marlowe, Shakespeare, Milton, and Sir Arthur Doyle. Fittingly, his pipe collection includes 11 calabashes.

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Pipes and Tobaccos Pipe of the Year

We chose J.T. Cooke to design and produce our 1999 Pipe of the Year because he is among the most talented pipemakers in the world. Since our magazine logo would be stamped on the shank, we knew we had to have a pipe that would maintain a favored position in the pipe racks of the smokers who purchased one. Only an extraordinary pipe would do for our purposes, and this one fits that definition admirably.

Cooke's proprietary curing process removes all the sap from the briar, providing a smooth smoke from the first bowl of tobacco. Each pipe is fitted with a Cooke Cut Liquid Acrylic stem. The mouthpiece is just as important a facet of the pipe as the bowl, and Cooke takes no shortcuts. Each stem begins as a clear liquid, which is tinted according to design and poured into cylindrical molds. A short Delrin rod is incorporated into the cylinder at this time, to become the tenon later in the process.

Cooke pipes are known for their dry smoking quality, and an important contributing factor is the careful engineering of the airhole, which maintains a consistent circumference all the way from the bottom of the tobacco chamber to the end of the lip button, where the cross section is maintained, but flattened, to accommodate the comfortable bit. Since there is no reduction in cross-sectional area through the smoke hole, condensation—and the chance of that irritating "gurgle" that we all hate—is terrifically reduced.

Famous for his three-process sandblasting technique, Cooke's blasts are deep, sculpturing the natural grain of the wood, so that no two are alike. The *P&T* pipe was designed with the sandblasting process in mind, though a few fine smooth pipes will be available for those who prefer smooth finishes.

All the final shaping is done with hand files, and the pipe is then hand-sanded. Truly a handmade pipe, each of these fine smoking instruments takes a minimum of 12 hours of handcrafting from start to finish—not including curing and drying time.

The *P&T* 1999 Pipe of the Year is a limited edition of 250 pipes, each stamped with the pipe's number, the *P&T* logo, the J. T. Cooke logo, and the year, as well as a "1," "2," or "3" on smooth pipes to designate their grade. Each pipe is a classic billiard. The black stems contain subtle swirled ruby undertones for the blast and brown for the smooths—very distinctive and never to be repeated for this style.

The waiting list for Cooke pipes is currently from 18 months to two years. Our *P&T* pipes have been arriving a few every week, with all pipes expected to be finished by September, so here's your chance to greatly reduce your wait if you've been considering a J.T. Cooke pipe.

Four grades are expected:

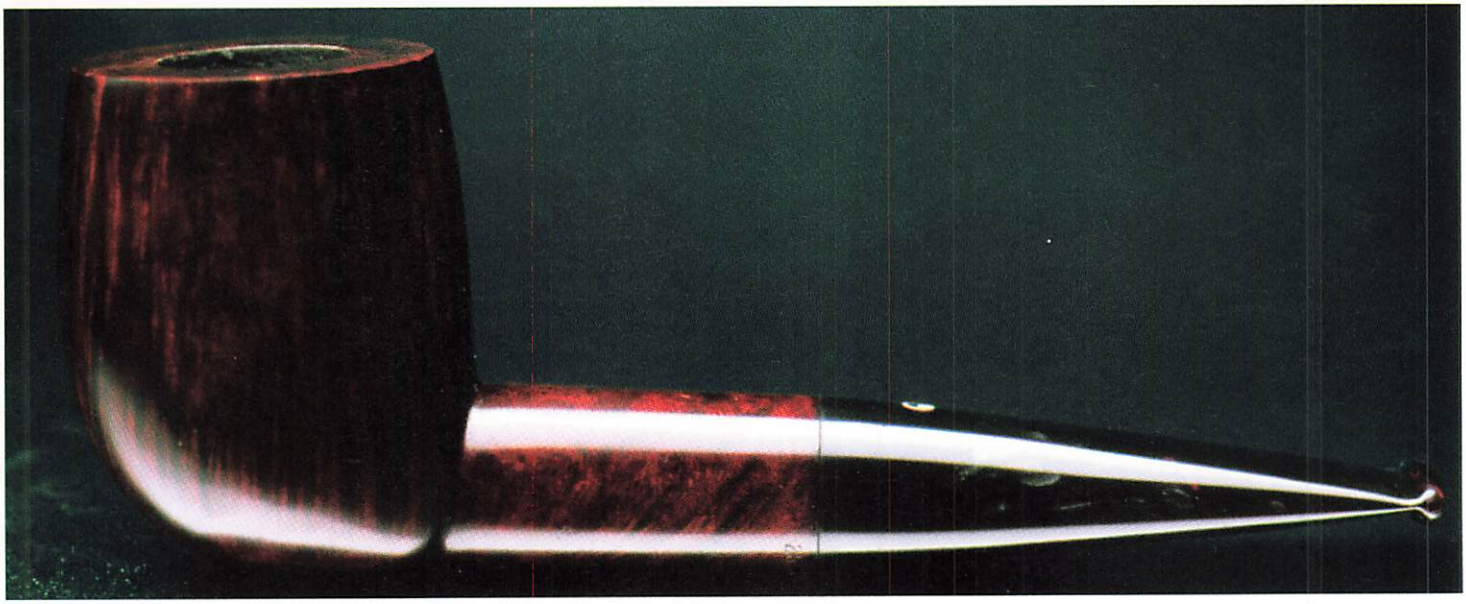
Sandblast	*$280*
Smooth #3	*$325*
Smooth #2	*$375*
Smooth #1	*$450*

Cooke grades the pipes according to the beauty of the grain, and stains each pipe to the most appropriate shade for highlighting that grain. Very few smooth pipes are anticipated, as Cooke is meticulous in his grading and any pipe allowed to remain smooth must be remarkable. About 80 percent of the 250 pipes are expected to be sandblasts.

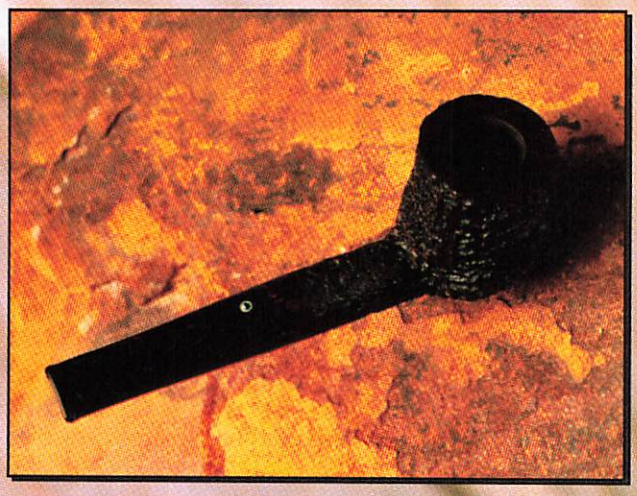
Because numbers are so limited, and this pipe is such a collectible item, we must impose a limit of two pipes per person, and we suggest that you order immediately.

Pipes will be shipped to you as they arrive in stock, and you may place yourself on the waiting list by providing an advance payment. Pipes will be reserved in numbered order according to the arrival of your payment, so your best strategy is to phone in with your credit card number.

For further information or to order the 1999 *Pipes and tobaccos* Pipe of the Year, call 800.346.7469 or 919.872.5040. ***P&T***



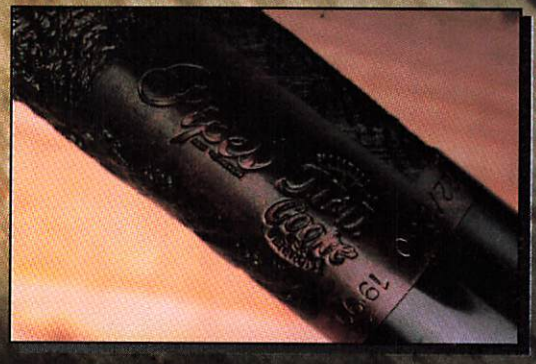
Photos by Griffin Photography, Cary NC



Carver:
J.T. Cooke

Pipes AND TOBACCOS

1999
Pipe of the Year



The Traditions of Fine Tobacco

by Chuck Stanion

Two hundred and seven years of experience stands behind every ounce of tobacco produced by this historic company.

Equipment that was bought secondhand in 1792 is still in use at Samuel Gawith.

To walk into the Samuel Gawith plant in Kendal, England, is to step through a 200-year time warp into the very history of tobacco manufacturing. The age of the place descends on your shoulders like a thick tobacco cloud of memory, and each step takes you across paths and through space long traversed by thousands of your predecessors. Stairs are worn by the millions of footfalls that have anticipated your own. The earth and stone and beams that contain Gawith's history are inundated with the scents and dust and resins of fine tobacco. The building retains the aura of the millions upon millions of pounds of tobacco that have passed through it, and as you walk through the many rooms of the factory beneath the ancient driveshafts of tobacco production, you feel you are wading through a ghostly presence of tobacco that is shoulder deep, and that your every step is poised above a bottomless sea of pungent tobacco leaves.

This building is not as old as the equiment it houses. The original building is gone, but this one is still very old and is the site of the snuff mill, along with the pipe tobacco manufacturing that Gawith is famous for. The snuff machinery is the oldest working machinery still in daily use in England, bought secondhand in 1792. Giant sprocketed gears still turn diligently in the mill, driven by great shafts that have changed only in their power source. Originally propelled by a water wheel, the equipment was changed over to steam power in the last century, and to electric power this century. The same machinery may still be working on fusion power in the next century. Whatever unfathomable power source may eventually be used, it seems sure that the same methods of manufacturing will endure in this plant, because, as time has shown, they cannot be improved upon.

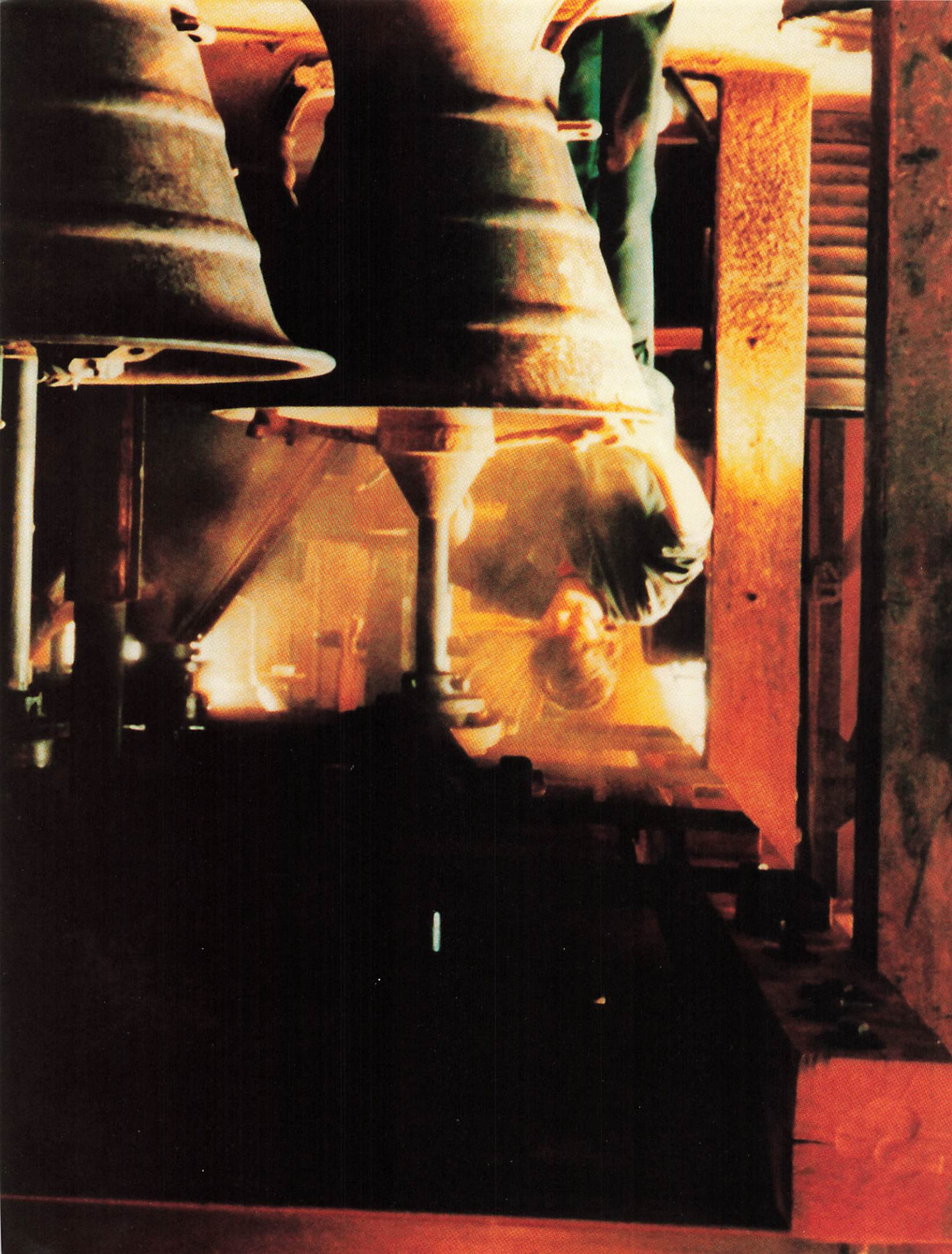
All this history began simply enough 207 years ago, with a trip to Scotland taken by one Thomas Harrison. While there, Harrison discovered something about the secrets of snuff making, the most important secret being the recipe for Kendal Brown snuff, still immensely popular today. He made a business plan, and journeyed to Speyside in Scotland, where he purchased the huge mortars and pestles and various other machinery that he would need to begin snuff making in earnest.

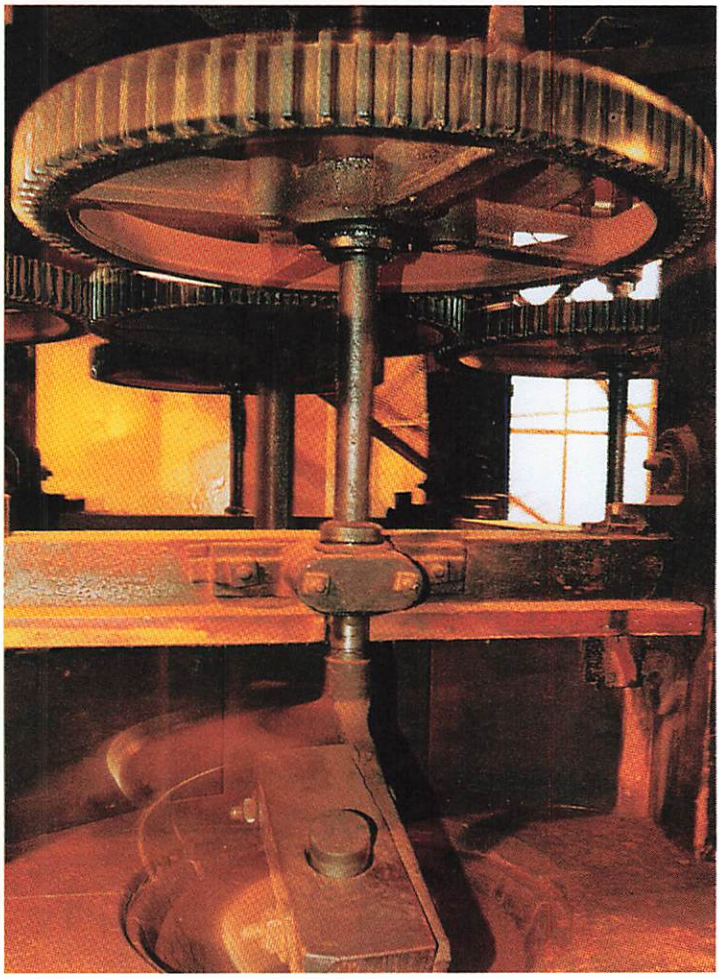
It must have been an arduous journey back to Kendal. The roads are none too good now—just narrow paved paths with nothing but faith and luck to ensure you'll make it intact around the next corner. One can only imagine traversing those ancient Roman roads 200 years ago with tons of machinery strapped to the backs of packhorses. One can only imagine the enthusiasm with which those horses would seize any opportunity to kick the daylights out of their drivers. Still, Harrison did succeed, since those very machines are still in use today at Samuel Gawith in the Kendal Brown House.

Harrison needed a mill, and evidently took in a partner, a Mr. Brocklebank, in order to acquire one. Together they produced the first pound of Kendal Brown, and the company grew from there.

Samuel Gawith himself entered the story when he ran off with Harrison's daughter. Those were days when elopement was not necessarily regarded as a replacement for the marriage ceremony. Perhaps Harrison disap-

Grinding snuff in the ancient mill is a dusty but aromatic job.





proved of the arrangement. All that is sure is that Gawith did not join the firm until Harrison's death, though that specific date is unknown.

Also unknown is the exact date of Brocklebank's death, but it was probably around 1850. Gawith was left with the company, worked hard, improved the holdings of the firm and gained respectability in the town, to the extent that he was elected chief citizen in 1865.

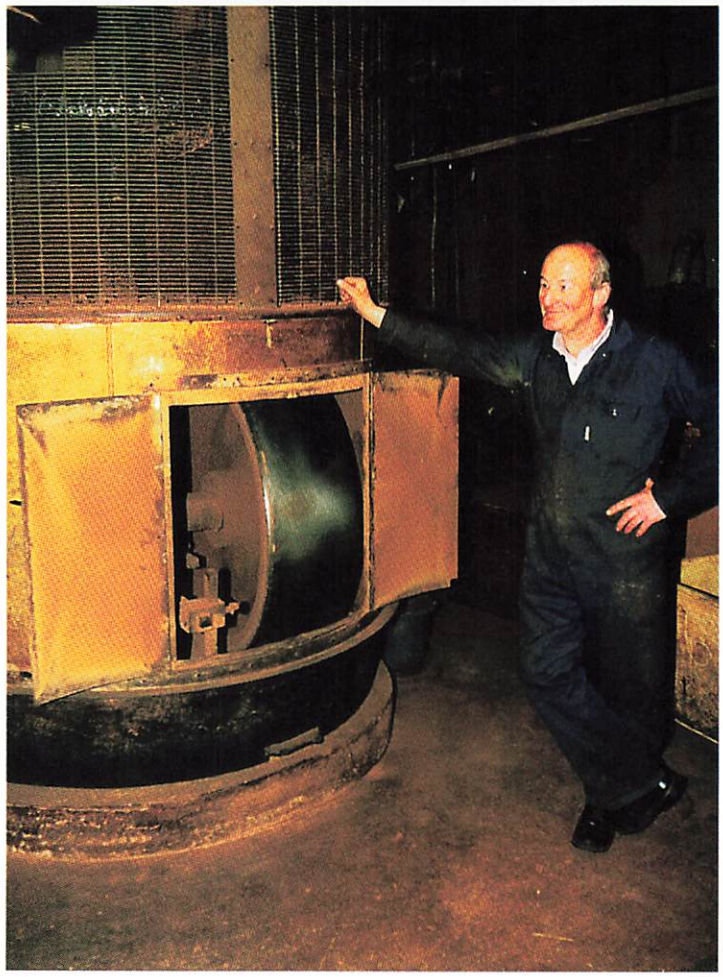
No one knows if that is what killed him; maybe it is coincidence that he died that same year. Two of his six sons, Samuel Jr. and John Edward, took over the running of the company.

There were disagreements; brothers don't always get along. John Edward was more interested in tobacco blending, and Samuel Jr. was immersed in the snuff trade. So they parted ways, John Edward with the tobacco end of the business and Samuel Jr. retaining the snuff manufacturing. There is some indication that they agreed not to infringe on one another's specialties. That did not last, however. Almost immediately, both firms were again manufacturing both tobacco and snuff.

John Edward went bankrupt. His brother William, also interested in the tobacco trade, took over the troubled company in partnership with his brother-in-law, Henry Hoggarth. That was the start of Gawith, Hoggarth & Co., which many of us in the U.S. have had difficulty differentiating from Samuel Gawith & Co. They are, however, two entirely different companies, though they share forebears, and they both continue to produce pipe tobacco as well as snuff.

Samuel Gawith is today chaired by Edith Dakeyne-Cannon, the widow of Derek Dakeyne-Cannon, who managed

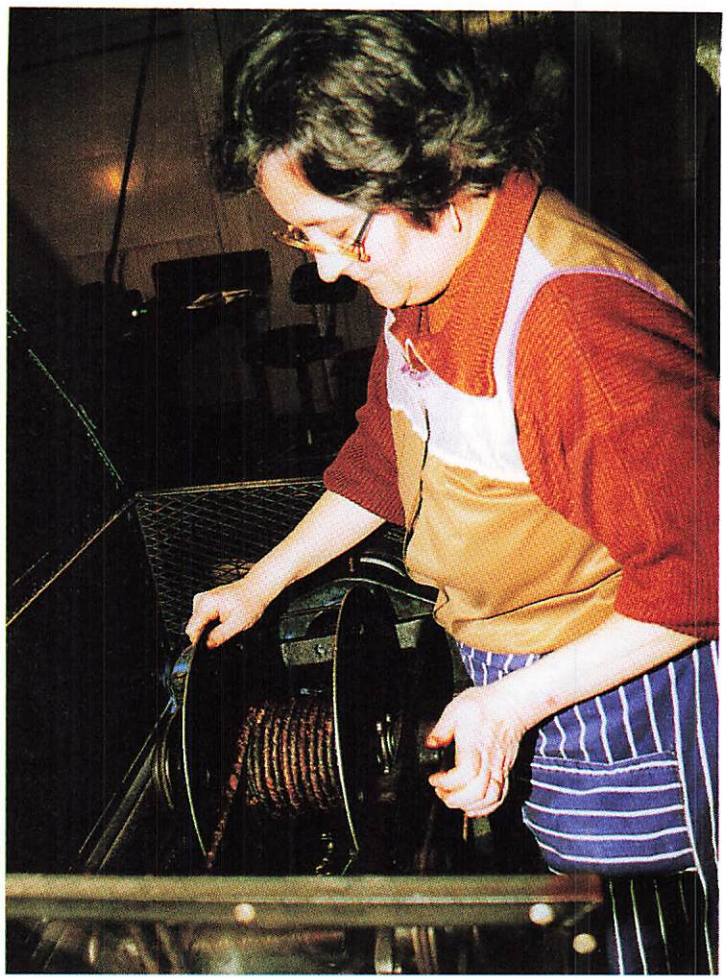
Although snuff-making processes have not changed, and the equipment is original, a few alterations have been made. Notable here is the addition of a safety cage around a machine called an edgerunner, which crushes the tobacco prior to snuff making. Before its use in the snuff mill, this machine was used to grind gunpowder in the 1760s.



the firm under Samuel Gawith III and whose mother was a Gawith. When Derek died in 1962, Mrs. Dakeyne-Cannon decided to take over. She still maintains chairmanship, but the day-to-day running of the firm has fallen onto the shoulders of Graham Forrest, who has been with Samuel Gawith for 21 years, since he was a teenager, and has been managing it for the past 12 years.

Forrest knows every working feature of the mill, and is easily able to demonstrate some of the procedures for preparing Gawith pipe tobacco. On the day of this visit, the plant was preparing Virginia Flake tobacco. Gawith produces three varieties of Virginia Flake: Full, Medium and Light. They are each made with the same high-quality Zimbabwe Virginia tobacco, but are processed under different conditions.

"This is really better quality tobacco than is necessary for flake tobacco," says Forrest, pulling a box of the bright yellowish leaf over to the scales to weigh out the seven pounds of dry tobacco that is contained in each pressed block. He then carries it to the big steam apparatus used in preparing Gawith flake tobaccos. He tosses the tobacco into the steamer, spritzes on some water and hits the steam valve. Great billows of steam rise through the dry leaves and mingle with the snuff-laden air to produce a mellow, warm scent of fine Virginia leaf. "We steam it to make it pliable," Forrest continues.



Generations of Gawith employees have worked in the same rooms, doing the same jobs, using the same equipment. Here tobacco is sorted and spun into the popular Gawith rope tobaccos.

He shuts off the steam and stirs the leaves with his hands, chooses a few good-sized examples to pull out and straighten, as if unfolding a crumpled handkerchief. "We need a few big leaves to put on the top and bottom of the block we'll be pressing."

While the interior of the blocks can be leaf remnants of any size, the outside wrapper leaves must be large and intact. Almost any leaf currently being steamed could act as wrapper, though, since the entire batch is such high quality.

Forrest hits the steam again, then after it settles checks the consistency of the tobacco. "This is good," he says. "Now we press it."

"Wax paper is required," says Forrest, "both top and bottom, so that the block won't stick." He carefully lays out several full tobacco leaves to cover the bottom of the press, then meticulously loads the tobacco. Another layer of full leaves are laid across the top. Then a block of wood and another of steel are laid on top, and Forrest cranks the wheel at the top of the press until the block of tobacco is compressed to a thickness of about an inch.

"The time in this press doesn't matter that much," says Forrest. "The real work is done overnight with the steam press." He uncranks the press and carries the now compressed block across the factory to a small alcove carved into the ground behind the boilers. Four steam presses are lined against the rock wall. "The only difference between the Full, Medium and Light Flake tobaccos," he says, "is the amount of time spent in the steam presses. Full flake gets about four and a half hours of steam pressure, then slowly cools in the press overnight. In the morning, at 8 a.m., the first thing we do is pull any tobacco in the presses. It's still warm, but it has slow-cooled for 12 hours."

Medium Flake gets about two and a half hours of steam pressing before cooling overnight, and light Flake gets less yet, though it is still slow-cooled overnight. The steaming makes the tobacco darken, so the Full Flake is substantially darker than the Medium or the Light. The smoking quality of the leaf is altered by the steam as well. Full Flake is somewhat more full-bodied than Medium, and Medium Flake is more full-bodied than light.

"Once the blocks come out of the steam press," says Forrest, "they are trimmed so the edges are clean, then put back in the other press for a half hour or so. That sets them up, makes them rock-hard." The finished blocks are veritable bricks; you could use them for terrazzo flooring.

"Then," says Forrest, "they come here to this cutting machine." The cutting machine is 150 years old, made by the same company that made the 150-year-old tobacco presses. Forrest places a hardened block of Full Virginia flake into the machine, starts it up, and a deafening, ratcheting pounding accompanies the blur of the cutting blade as it neatly cuts the block into flakes.

The flakes are taken in trays to a large table where they are neatly stacked by hand. These will be weighed and packaged, again by hand, according to whether they are to be tinned in 50-gram tins or boxed in one-pound amounts. Either way they are vacuum-sealed, either in the tin, or, in the case of boxes, in opaque foil bags.

The incredible thing about these blends is the amount of man-hours each requires. No shortcuts are taken. These are the same blends made in the same way as they were 200 years ago, often with the very same machinery.

Another example of the intensive time requirements of this firm's products is the rope tobacco hand-rolled on the premises. Rope tobacco is a rare treat, and very expensive. It takes not only specialized machinery, but a trained team of experienced spinners to execute the technique properly. It is quite similar to cigar rolling, only in a continuous rope that is wound onto a spool. The spinner pulls smaller cuts of tobacco from one pile, all the while weaving and rolling it into the larger leaves fed to her by another person, who is continuously sorting through the leaves available and placing them where the spinner can reach them without having to think about it. It's a beautiful orchestration of skills, and once witnessed, it is clear why this style of tobacco is so expensive.

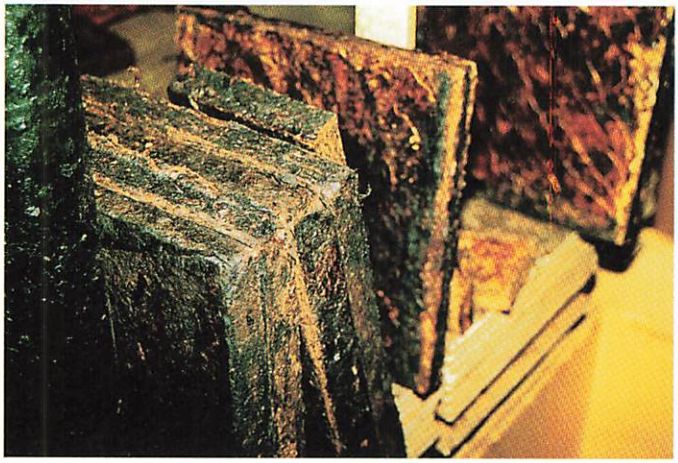
"The rope tobacco," says Forrest, "is just one of the 75 different pipe tobaccos hand-manufactured by Samuel Gawith. We stay very busy here."

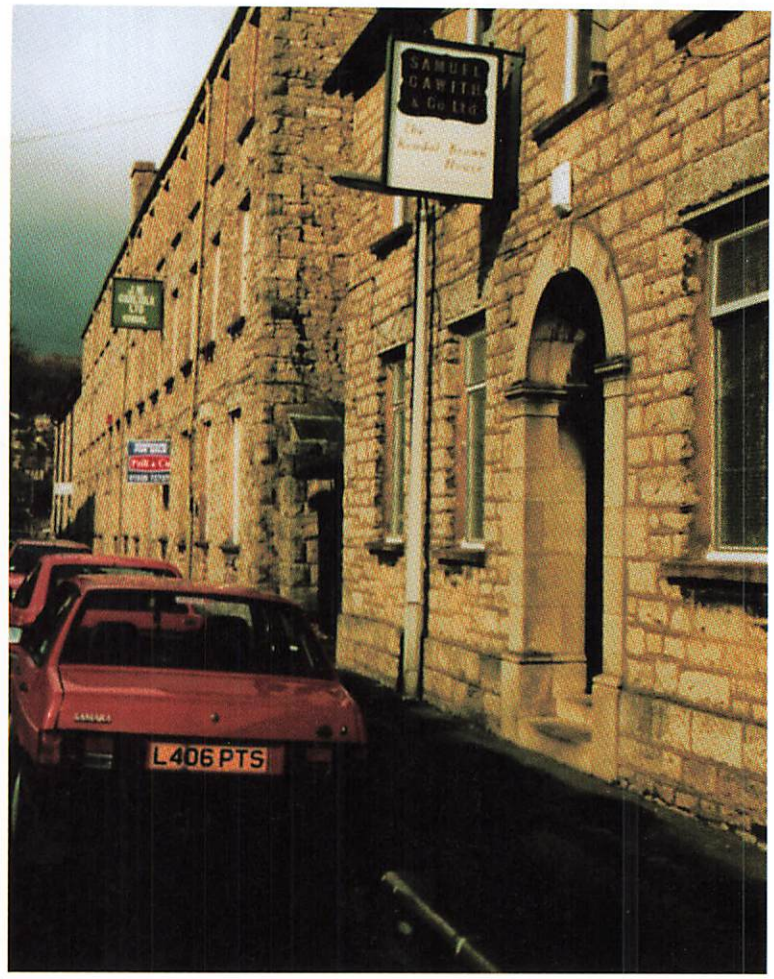
We often think that we have it so much better now than those poor pipe smokers who had to live in the past. We think that the more sophisticated production of the late 20th century, coupled with great improvements in blending strategies, provides us the very best that has ever been. It is surprising, then, to see these fabulous tobaccos still being made as they were 200 years ago. Those smokers didn't have it so bad after all.

"We use the same recipes and the same techniques as we did decades and even centuries ago," says Forrest. "They were popular then, and they are popular now. Why change?"

Graham Forrest started as a tobacco packer and snuff blender; now he runs the place. ▶

"We use the same recipes and techniques as we did decades and even centuries ago."





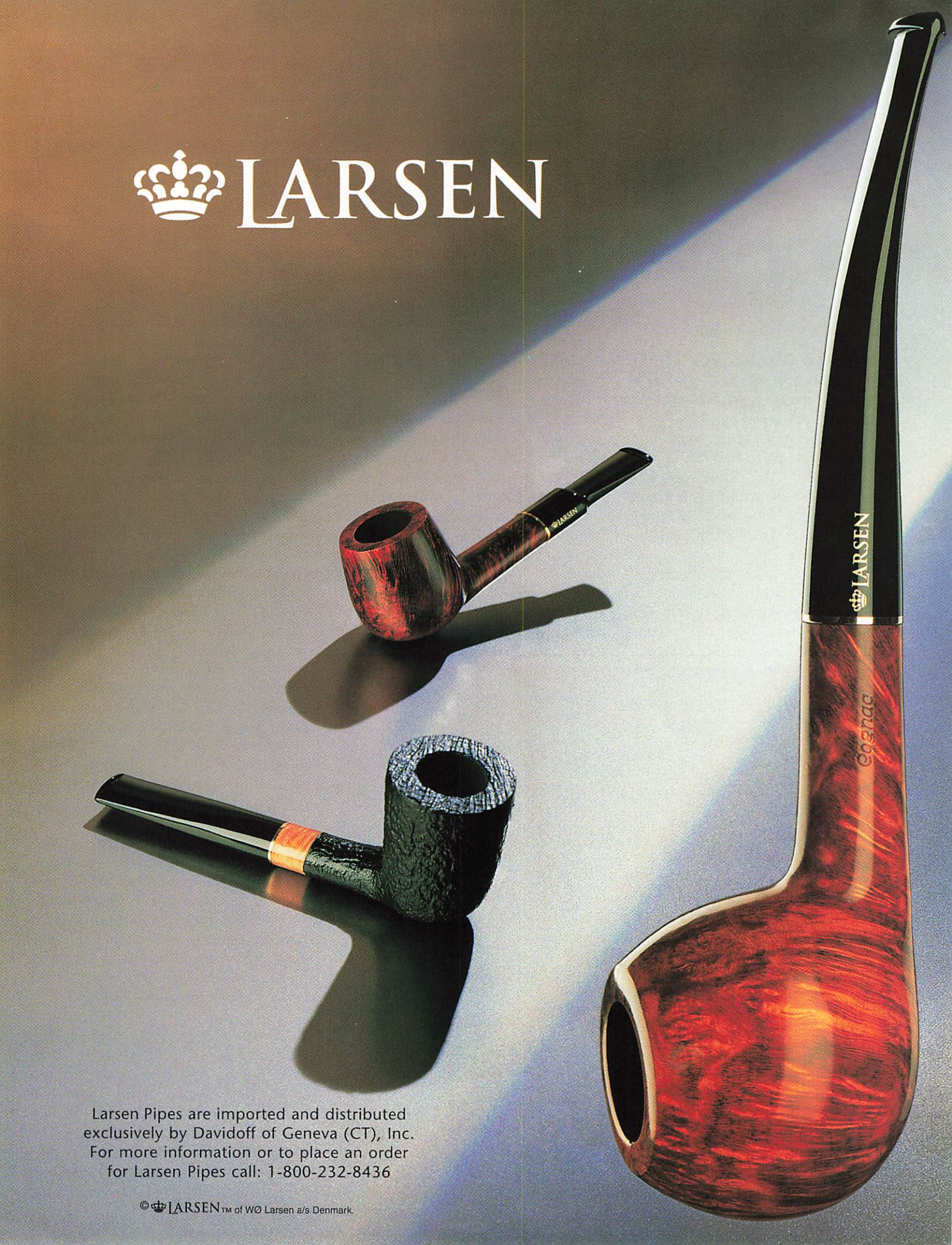
Gawith manager Graham Forrest, below, explains the steps for turning pressed blocks of flake tobacco, above, into the final smoking mixture we find in our local shops.

And in between he has held every job in the plant. He knows each step required to produce every product made by Samuel Gawith.

The upstairs office at Gawith belongs to Mrs. Dakeyne-Cannon, and contains a working scale model of the mill, and several display cabinets with snuff and tobacco tins representative of the history of the company. Perhaps most impressive, though, is the view through the window, which looks up on the hill to the remains of a medieval castle glowering down on the town with an attitude of fixed superiority, despite its ruinous condition.

Still, no one seems to notice the castle on the hill, nor the incredible age of everything around them here. Anything 200 years old in the States is considered antique, rare, valuable, museum quality. In England, 200-years-old is young. There are no wood buildings to slowly deteriorate and get shabby; every structure here is built of solid stone with walls often four feet thick. Water pipes and electrical conduits run along the outside of the walls—there's no other choice, who wants to try to drill through solid stone? Why weaken such solid foundations with our meddling? These buildings are here to stay. The Kendal Brown House of Samuel Gawith is solidly planted. It's not going anywhere. *P&T*

Samuel Gawith tobaccos have recently become available in the United States, and may be found at fine tobacco shops everywhere. For information on the availability of these blends, or to learn the location of a retailer near you, contact The Sheffield Exchange, 6251 Violet Circle, Mechanicsville, VA 23111; telephone 804.746.7900; fax 804.559.3864; or visit www.sheffieldexchange.com.



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TRIAL BY FIRE

by William Serad

Reviewed this issue: Samuel Gawith Blends.

A few general comments seem in order before passing along my two cents. First, it must be noted that these blends are hand cut, stripped and blended, as they have been for 207 years. It is uncommon enough to find hand blending today, but the labor intensive requirements of hand cutting and stripping are nearly unheard of. Rattray's blends, 25 years ago, had this level of hand processing.

The result of this is both perfection of quality, and a certain lack of uniformity in blending, since very long cut leaf does not allow easy mixing. This does not seriously detract from the blends in any substantive way, but gives an interesting minor variation to the basic flavor of the blend throughout even a single bowl.

Second, these blends are pure tobacco. They arrived a bit moist for my taste, and I tried to dry them overnight only to discover that they had become excessively parched. This was the first clue that there was no agent present to humidify them other than water. The second clue was a touch of mold that developed on one of the blends. This may seem like a terrible thing, but it speaks to the purity of the leaf unadulterated by chemicals.

It first happened to me a long time ago, and I am actually thankful to see it again. Try to get some mold to grow on one of your favorites some day. You have a better chance of getting a row of corn to grow on linoleum. The miracle of modern chemistry may solve the moisture and mold problems, but creates the stinky funky pipe problem. Keeping blends a little dry eliminates the mold. Where there are flavorings used by Gawith, they are natural, and used with such artistic restraint that they serve to augment the desirable characteristics of the blends rather than obscure deficiencies.

Third, Gawith makes extensive use of steaming (which I thought was predominantly a German technique), stoving, baking and cooking. Generally, this has the effect of taking the "edges" off of the leaf, resulting in a smoother, a more mellow and elegant finished product with less of a lingering room odor. And perhaps it is that elegance which is representative of another age in tobacco blending. These blends are all very refined products, so if your tastes run to the big flavors and grand gestures, you just won't find them here—buy a cigar instead. Even blends with really significant proportions of Latakia seem somehow calmer and subdued. They might be characterized as contemplative, something which could be said of pipe smokers generally.

Last, these blends use the old (and correct) nomenclature for tobacco where mild through full refers to the amount of nicotine and not to the amount of Latakia as is currently fashionable. When Gawith says full, you had best be seated. In fact, a seatbelt on the recliner is indicated for the unsuspecting. And now for the blends... ▶

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1792 (flake)

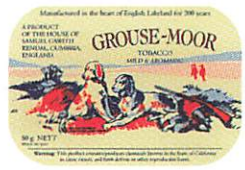
This is Gawith's best-selling flake. It starts with dark-fired Tanzanian leaf which is hand stripped and steamed prior to pressing. It is then pressed again in a steam press for two to three hours, making it quite dark in color, and giving it a very unusual texture quite unlike any flake I have ever encountered. It feels almost like some kind of very soft leather, and has an aroma in the tin that can only be described as foul, but don't let this deter you.

After cooling and slicing, it is given a tonquin flavoring, an extract from the tonka bean (from the *Dipteryx odorata* tree), an almond-shaped bean containing coumarin which has been traditionally used as flavoring in baking and cooking and in perfumes. When you first light this, it will seem so spicy as to be almost unbelievable, but stay with it because that effect passes in time. Do not, however, aggressively puff; a temptation since it is so cool. This requires the slowest burn possible, so I would not rub it out much, nor would I pack it tightly. If you try to smoke this quickly, you will find your head swimming. And I mean swimming, as in don't make major decisions or operate heavy machinery.

This is the fullest tobacco I have ever tried, and even more experienced briar brothers than me have had the same experience. It will just plain knock you flat. If you persevere past the spice and get a uniformly lit slow burn, you will be richly rewarded with a unique pleasure. The result is marvelous, a true moment when time is suspended and all your senses are transported in fragrant smoke to the reign of George III (better 1792, when our American difficulties with him were over, than 1776). I cannot express how singular a smoking experience this is, but it probably is not for everyone and certainly not for the hypertensive.

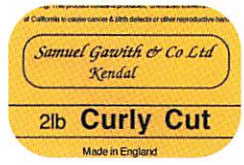
Best Brown (flake)

This time, they start with flue-cured Zimbabwe leaf, and take it through a similar process as 1792, but the cooking is for about an hour less. Rather than the tonquin flavoring, a small amount of sweetener is used, a very restrained amount to me, producing a mellow brown color, a nutty scent, and a really enjoyable smoke. Even with the sweeteners, which usually produce a flame-thrower effect, this is cool and long-lasting in the bowl. I grew quite fond of this.



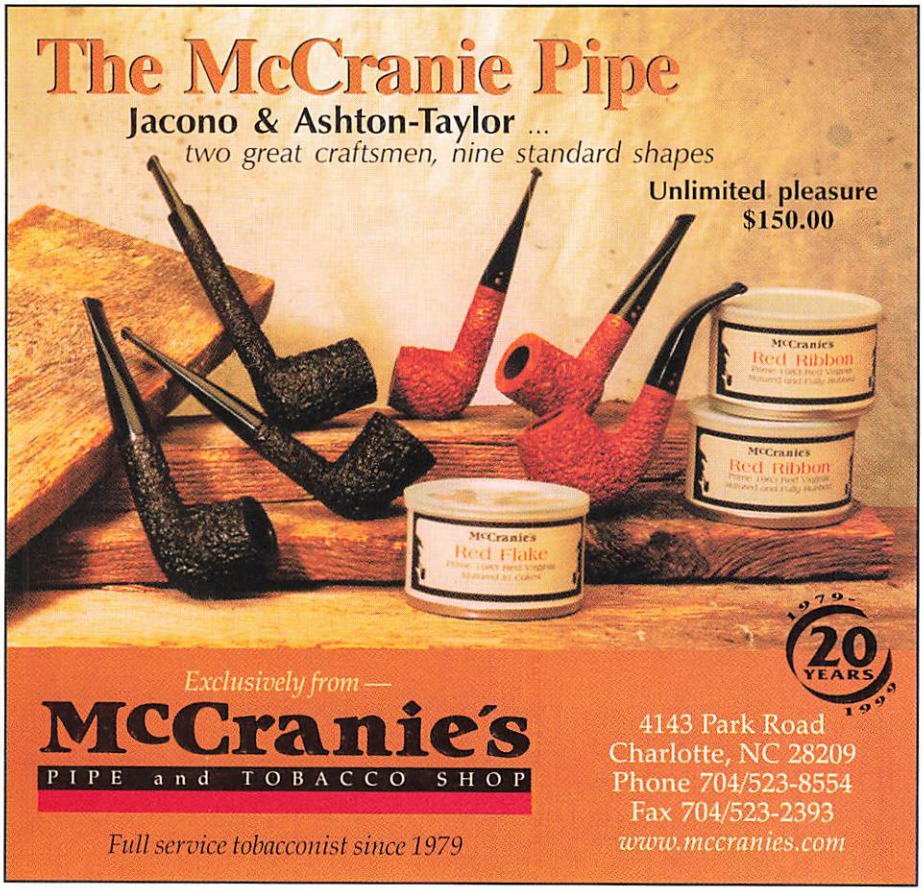
Grousemoor (aromatic)

This is a blend that is 200 years old, but still tastes fresh and different today. Hand-stripped flue-cured Zimbabwe is steamed, cut, steamed again, stoved and rested (I would be tired too after all that). The blend at this point becomes one of the palest I have ever seen, but don't think that means mild, because there is a fair amount of nicotine present. A flavoring, a family secret from Samuel to the present, is discreetly applied. I can't quite even guess what it is, but it is refreshing and I liked it. This isn't the sort of thing I would normally gravitate toward, but it is delightful and different. The ash is very close to absolute white.



Curly Cut (aromatic)

You don't see this much in America today, but to make this, flue-cured and dark-fired stripped leaf is steamed and hand-spun into a rope of tobacco. Believe me, this takes as much skill as making a cigar, if not more. It is not loose like a cigar, since there is to be no "draw" on the rope as on a cigar, and is quite tight and dense. It is sliced off into little disks, which unwind to some degree, and then is flavored with a bit of vanilla. I find vanilla to be among the hottest of flavorings, but it is used lightly here, and does not have that effect. It augments the light and sparkling flavor of the leaf, adding a warm and friendly complexity to something that has the potential to be monochromatic. I was instantly fond of this, and the pleasure did not diminish over time. ▶



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Finest Kendal Twist—Brown and Brown Pigtail

These are twisted forms of dark-brown leaf, the twist looking something like a short cigar with a ring size of about 38 to 40, and the pigtail a U-shaped roll-up with a ring size around 28 or so. The only U.S. source I know of for twists vaguely like this is a company in Kentucky, and they are burley for chewing (available from Finck Cigar Company). Otherwise, to my knowledge, this classic form of tobacco is unavailable (sympathy to Black Bogie fans).

These twists are popular with Welsh coal miners, I hear from a Welsh ex-coal miner, because they can be chewed in the mine and smoked aboveground.

My test was exclusively aboveground, though they almost put me under. The flavor and strength were enormous, but not without some level of refinement from the aging. Compare them, if you will, to a member of the World Wrestling Federation in white tie and tails: huge flavor, aroma and strength, but capable of civility with very slow puffing. I tried them both sliced into small disks and rough-cut into chunks, and the latter burned slower and seemed less overwhelming.

If you like cigars, this might be for you, but don't expect a mild Dominican, rather a gamey, spicy Honduran/Ecuadorian/Mexican melange. If you prefer guests of dimensions more suited to the drawing room and definitely not flamboyant, look elsewhere. But you have to try this once in your life.

Perfection Mixture (English)

Originally de-veloped to satisfy the unique demands of a local connoisseur who searched everywhere for just what he wanted, I'm with this Cumbrian on what he was searching for.

It contains a variety of brown and bright Virginias, Latakia and Turkish which Samuel steamed (these were the days when the product was steamed rather than the customer), and then added a touch of vanilla, not the least bit obtrusively. It has high notes, low notes, middle richness, complexity, a little aromatic influence, everything I would wish for.

It is a very dark blend, but burns to a rather pale ash. This is one of my favorites in the series.

Full Virginia Flake

This is another flake, more usual in texture than 1792, that will become generally available soon. It is very dark brown, browner than milk chocolate though lighter than dark chocolate, and quite dense. Words fail me. It is so delicious, I can't even describe it adequately. This is the quintessential dark flake. The fragrance is marvelous. It is cool. The flavor is broad, capacious, rich, unfailing, burning ineluctably toward a gratifying end at the bottom of the bowl. It leaves a pale, pure ash (as all these Gawith blends) in a clean pipe. Buy some. This is the top of my Gawith list.

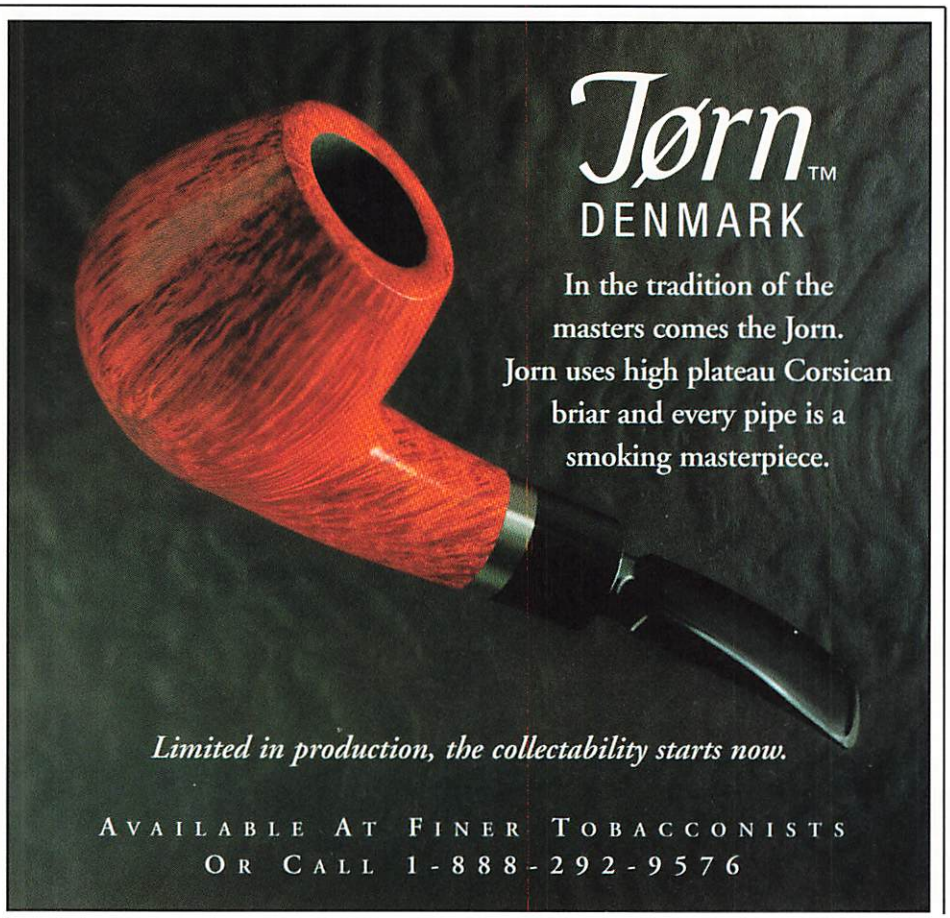
Scotch Cut Mixture

This is flue-cured leaf with some Black Cavendish and Cyprian Latakia. Though simple sounding, the balance is just right, and is a palate-pleaser. Let's face it, there's nothing not to like here, and this might be appropriate for the all-day smoker. This was delectable, though what makes this a Scotch cut eludes me.

Squadron Leader (English)

Now this is the one with a Turkish presence. It is a classic English, named in honor of the men who flew in the two World Wars.

It has that wonderful nutty character that typifies a traditional Eng-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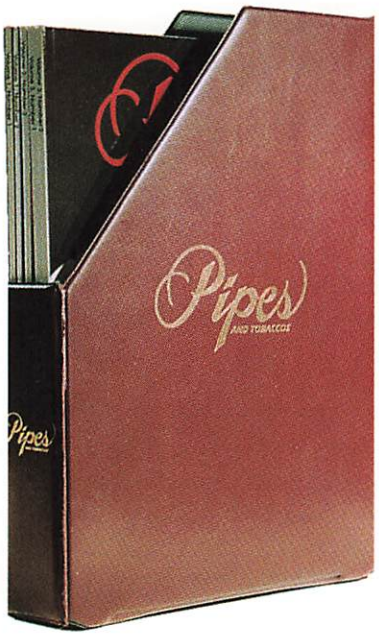

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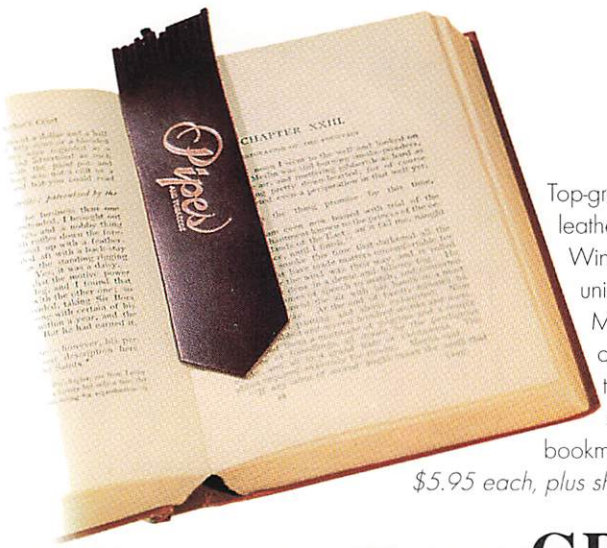

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lish. It reminds me of Rattray's #7 Reserve or Professional, and is similar in character to Cornell and Diehl's Red Stag and McClelland's Bombay Court. Squadron Leader blends bright and dark Virginia, Latakia, and obviously a fair amount of Turkish.

This was another favorite of mine in the series, and would be classed as a medium.

It is very rich in the Oriental sense, but not heavy, and held up with pleasurable uniformity under a variety of smoking conditions and pipes. I wanted another bowl right after finishing one. The color tends toward the brown, and burns to a pale ash.

Commonwealth Mixture (English)

I call this an English blend, although there is no Turkish leaf involved.

This is a Bicentennial celebratory blend of 50 percent heavily steamed Virginia and 50 percent Cyprian Latakia (the British version of Half and Half, I guess). It is in homage to the Commonwealth of Virginia and the Tobacco Lords of Glasgow. I must say I expected this to have a much more pronounced Latakia character at half the blend, but the Virginia holds its own.

It is a full blend, and this is because of the robust yet elegant character of the Virginia component.

I can't say this was compelling to me, and some noses around me thought the aroma was curious given the ingredients, but it was tasty. Needless to say, this is very dark, though it burns to a light ash.

Skiff Mixture (English)

This is characterized as being for the pipe smoker who prefers the "fuller flavor of an Oriental blend." This would imply to me a Balkan, but the dominant character of Skiff to my palate is of golden Virginias. This has a base of various flue-cured tobaccos making it predominantly gold to brown in color, all very long cut, to which are added Turkish and Cyprian Latakia. The Virginias give this its light, natural sweetness, and it doesn't take on a heavily Oriental character in my smoking test drives.

It leaves a pale ash in the bowl, and was very nice, but not the kind of blend I become particularly enthusiastic about. *P&T*

A Brief Postscript

Samuel Gawith makes more than 30 products, and those currently imported and reviewed here are representative of the full range. However, with ne'er a dud in the bunch, it makes me long for the rest of old Sam's artisanship. Gawith also makes pigtails, ropes and the like, which one can't find in the U.S. today. Perhaps the unified voice of American puffers will be raised for more U.S.-British cooperation and development, and these other undoubtedly wonderful products will find their way across the pond. Hear! Hear! *– W.S.*

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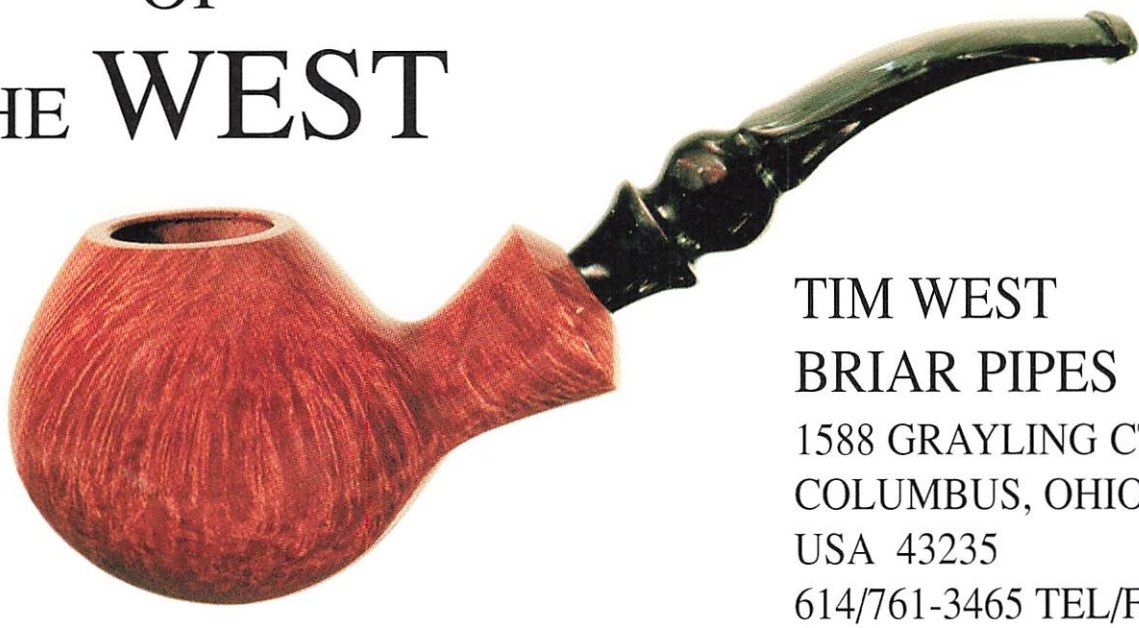

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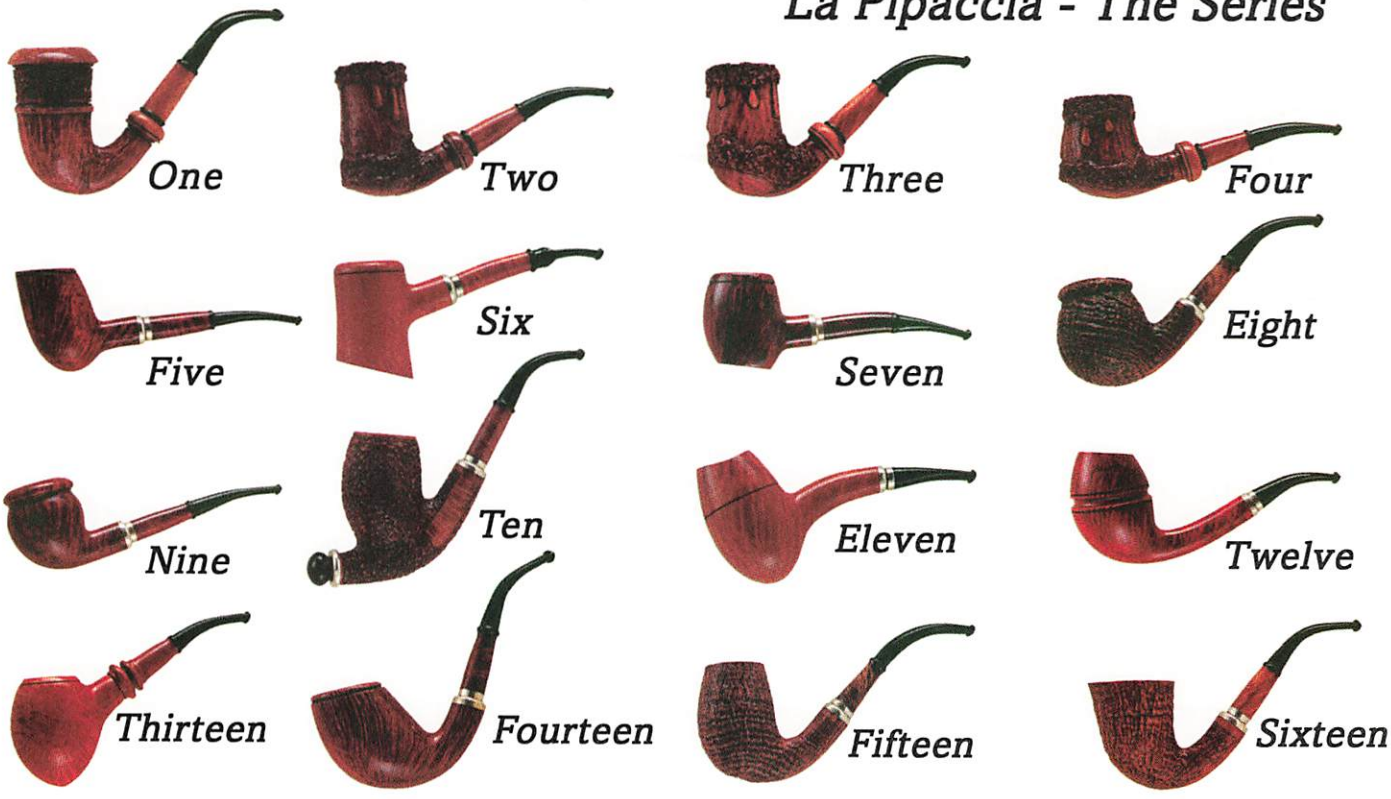

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Voices unlimited

Writer/actor/comedian/pipe smoker Lennie Weinrib likes big pipes and hates to be told when and where he can smoke them.

by Chuck Stanion

You already know Lennie Weinrib. If you haven't seen him in television shows, at the very least you've heard his voice—or several of his many voices—in some of the thousands of radio and television commercials he's been part of. And if you have kids, you've definitely heard Weinrib's voice characterizations, which have enhanced a huge number of children's shows.

Of course, you may easily have heard many of his voices without realizing they all came from one person. He's a master of dialect, tone, accent, rhythm and cadence and he uses them to sculpture voices appropriate to the characters he creates. And *creates* is the operative term here, because Weinrib writes, directs, and produces. He has been involved in every facet of creating entertainment.

And to speak with Lennie Weinrib is to witness a sophisticated creative process, a process that is bewildering in its complexity. His gift is a manic, wild beast that tosses him around and catches him as he is about to crash; that howls and bellows and purrs; that changes faces and attitudes and complexions as quickly as the speed of thought. His voice changes seemingly of its own accord from a rumbling bass to a sparkling cartoon, from a southern drawl to a New York staccato to an Irish lilt or to whatever accent and quality is most appropriate for the point he is making.

While speaking is important to Weinrib, "conversationalist" is not really a term you can apply to him. He speaks articulately and prolifically, but doesn't really converse. You can't talk with him; you can only strap yourself in and hang on for the ride as he performs, because that's what talking is for Weinrib: performance. Voice, face, body language—for him they are instruments in his performance orchestra, and they have been his most effective tools for decades.

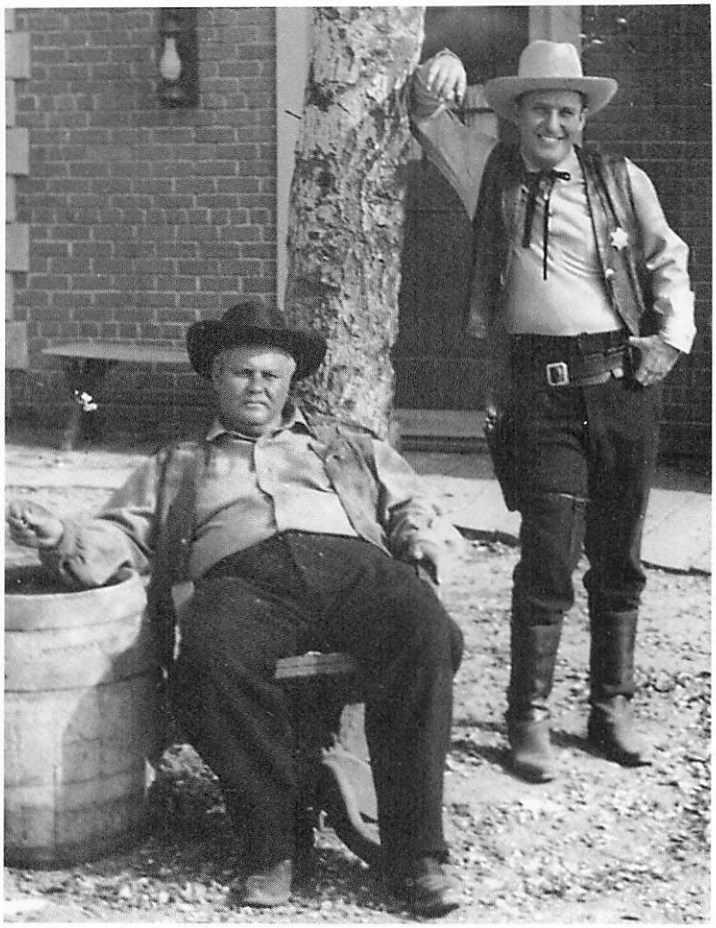
Remember the old *Dick Van Dyke Show*? Most people do, it was a great show. Do you remember the episode in which Buddy gets a friend to play a practical joke on Rob? Over the phone he talks Rob into disassembling his telephone. Then, as Rob crouches over the various pieces spread out over the table and asks what to do next, this jokester replies: "Swing it over your head and scream like a chicken!"

The actor playing that practical joker was Lennie Weinrib. It's just a small example. Weinrib has appeared in dozens of other famous shows as well: *My Favorite Martian*, *Adam-12*, *Emergency*, *Love American Style* and *The Waltons*. Variety shows such as the Spike Jones' and the *Billy Barnes Revue* also featured Weinrib's talents.

Voice characterizations are a specialty of his, though, and he speaks fondly of his contributions to *The Tom and Jerry Show*; *The Skatebirds*; *Shake, Rattle and Roll*; *Dr. Doolittle*; *The Flintstone Comedy Hour*; *Scooby Doo*; *Charlie Chan and the Amazing Chan Clan* and *Great Grape Ape*. He has been the voice of Mickey Mouse and has provided the voices for all the villains in the cartoon series of *Batman and Robin*.

One of Weinrib's most impressive achievements is his contribution to Sid and Marty Krofft's *H.R. Pufnstuf*, which has retained enormous popularity over the years. Weinrib helped develop the show, wrote all of the episodes, and performed the voice of Pufnstuf.

"I was doing some directing between TV shows," remembers Weinrib. He's comfortably seated in the study of his home in Santiago, Chile, and he has a huge Dunhill ODA filled with a favorite blend from Cornell & Diehl well lit. He contentedly reminisces as he puffs, and his face constantly animates in various poses and attitudes as his voice rises and falls. "I directed some movies, first working with Roger Corman. I directed some shows for Universal. And I was writing between recording sessions, so I got a little office and a couple of desks and some typewriters and sat down with some film writers and we started creating shows, and one was *H.R. Pufnstuf*."



Photos courtesy of the collection of Lennie Weinrib

Weinrib appeared in The Dick Van Dyke Show, *left, and* Gunsmoke, *right (standing), as well as dozens of other TV shows.*

Pufnstuf is a children's show still in syndication and popular with generations of fans. "It was with Sid and Marty Krofft. We did 17 shows." The producers chose not to renew the show because it was too expensive to keep producing. The Kroffts had the basic characters for the show, and when they had an opportunity to do a television series, they went to Weinrib. "They asked if I could come up with an idea on how to make a series out of this big lizard kind of a creature with cowboy hat and cowboy boots—he's Pufnstuf, they said—and there's a witch that chases him all around and they are like big puppets." Weinrib laughs as he remembers it.

"'That's all we have,' they said. 'The witch runs around after him and he runs around away from the witch, the kids love it.' But there was no story or anything, and the network wanted some sort of series made out of that premise. So I sat down with a co-writing partner of mine, Bob Ridolphi—a great friend—and we created the pilot for the show."

"Of course, Sid and Marty had an enormous input. We took everybody's ideas, everybody's notes, everybody's input and we buried ourselves in my office for six months. We came up with a script, and Fred Silverman, from the network, said, 'OK, you have a deal.'"

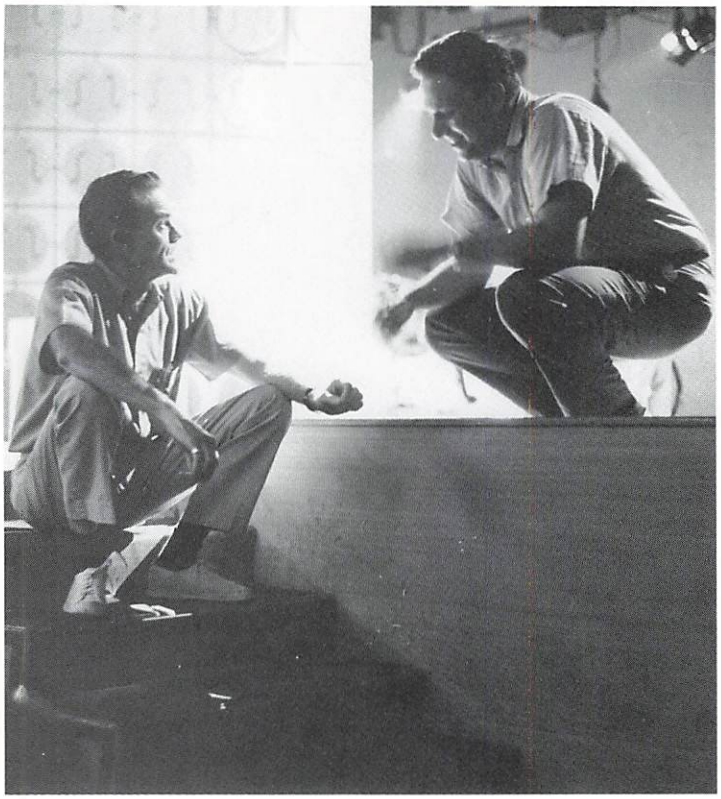
Sadly, Ridolphi was killed in a car wreck and did not help write the remaining episodes. "But I hired Paul Harrison," says Weinrib, "and he did a wonderful job, but I miss Bob Ridolphi to this day because he helped me create one of my most favorite shows I ever worked on. I was able to do many of the characters on that show: Ludicrous Lion and lots of different characters, along with two other actors who did a lot of work on the show: Joanie Gerber and Walker Edminston. The three of us did the majority of the characters."

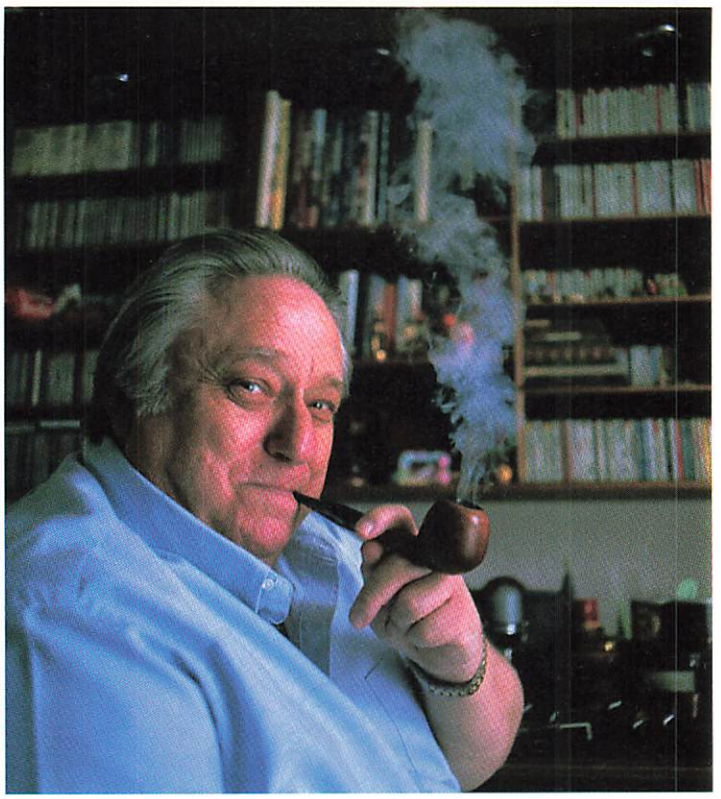
Pufnstuf was, at its most basic level, a puppet show, albeit a tremendously complex and sophisticated puppet show. "From the giant puppets to the smallest," says Weinrib, "they are all worked by talented puppeteers. The big characters are worked by puppeteers inside the suits, and that is one tough job, being in those hot suits all day long, running around under the lights in the heat. That's the hard job, but—as usual in Hollywood—the one who works the hardest gets the least recognition."

Weinrib stops to tamp his pipe. He's a steady smoker, keeping his pipe going well and keeping up a good head of steam. "There's a big production meeting and you say, 'Here's the way the characters sound, here's the pacing of the character.' For instance, you say, 'this guy talks very fast and is very nervous. This guy talks like this, slower, like H.R. Pufnstuf,'" —

(You have to realize, here, that Weinrib is actually performing these characters as he is describing the scene, and it is spooky to see his face change, to see him become the character, to hear a voice you've heard only on television emerge from this man sitting here smoking a pipe. It is mesmerizing, and impossible to adequately describe in print.) —

"Ludicrous Lion talks like this," continues Weinrib in a melodic, W.C. Fields sort of voice. "He's a con man, he swaggers around. So anyway, what you do is get everybody to know their characters, how they talk. Then somebody





Spike Jones and Weinrib discuss a performance, above. At right, he relaxes in his home office in Santiago, Chile.

offstage reads the voices as the characters are doing the action. And then later on we do what is called ADR, Automatic Dialogue Replacement. They put the scenes up one line at a time and each line is taken out and we put the correct voice and the reading and the line in. So with Pufnstuf, you see the character and hear a woman reading, and you put in 'Hello everybody, My name is H.R. Pufnstuf and I'm looking for wicked old Witchiepoo.'"

(He's doing it again. It's like Pufnstuf is here in the room. And, really, he *is*.)

"You keep doing it until it fits, maybe 10 takes, until it fits exactly in the mouth of the puppet. Then you go on to do the next line. It takes eight to 14 hours to do a half-hour show."

Strangely, cartoons are done in an opposite fashion. From Mickey Mouse to Smurfs to Scrappy Doo, Weinrib has experienced that process as well. "With cartoons," he says, "you create everything. You go into a room and you do it like a radio show. We sit there and we just do the show from beginning to end and then the animators draw the mouths according to our delivery. They have the job of sitting at their desks with the audiotape playing in their ears. So let's say, you're doing a show, you're doing Scrappy...you do it like a radio show, then this guy has the job of drawing Scrappy Doo saying the same thing; he's got to draw that character's face and mouth over and over, one cell after another, until that drawing says what you have already performed. You have a lot of creativity. You and the director can take the characters all kinds of different places. And then the animators' job is to create, join what you've done in sound with the visual."

Weinrib clearly has much respect for the cartoonists' work. "It's a very hard job. Most people have no idea how the cartoonist draws. They think someone draws a cartoon, is sort of magical in some way and then you go and stick the voice to it. Obviously the animator wouldn't have anything to draw if he didn't have a voice track. But it's hard for people to think about because if you don't do it you don't know exactly what goes on. ...quite a difficult job, sweating over this thing for months, drawing each line, each word one at a time, looking at mirrors over the desk and stretching your mouth to see how the mouth has to be for the character to say this or that—if the mouth is little or pinched, or stretched. We don't think about that, but if it's wrong, subconsciously we'll know it's wrong and we won't like that cartoon. You may not know what you don't like, but you'll know you don't like it."

The process is different still, and relatively common, says Weinrib, when replacing a voice on a cartoon that is already done. "That's the ADR work I mentioned before," he explains. "Like I took over the part of Scrappy Doo in the Scooby Doo cartoons after another actor was released by the network. They just didn't like the actor. It's happened to me, it happens to everybody. They just decide they don't like the voice." Weinrib shrugs a "no big deal" shrug and relights his pipe. "Anyway, I got kicked into that job. They have to go in and they have to remove the other actor's voice and replace it with your voice. You have to replace the dialog one line at a time. So when doing a regular cartoon, it's fun. You go in, you rehearse for an hour, you record for an hour, do some pickup lines, maybe in two and a half to three hours you've done an entire Scrappy Doo show and you go home. But if you're doing ADR, for a single show you spend 10 to 14 hours doing it alone in a room, one line at a time. That isn't fun. That's just hard work. No way to make that too much fun."

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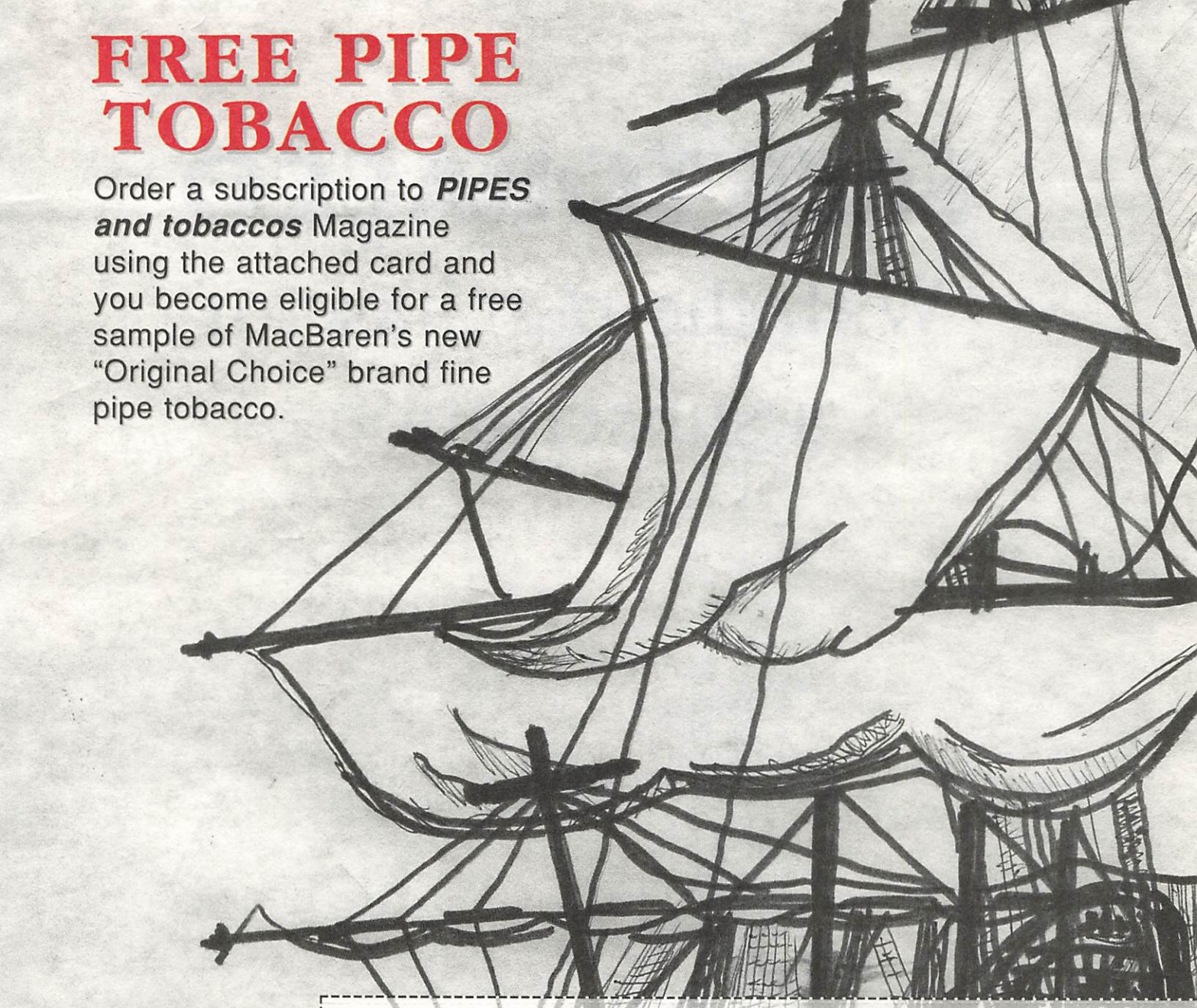

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In a recording studio, Weinrib is seated next to Arte Johnson, left.

Weinrib's career is one containing both great fun and terrific stress, and his love for pipe smoking has enhanced the good times and alleviated the stressful ones. He credits his father with introducing him to the pleasures of the pipe.

"My father traveled quite a lot as a sales representative, so when he was home it was a great joy, and I always loved doing things for him." One of the things the young Lennie Weinrib most enjoyed doing for his father was fetching his pipe for him. "My dad would say to me, 'Son, would you pack me a little pipe of tobacco and bring me my ashtray and my matches?' He had taught me how to pack his pipe, 'Not too tight,' he'd say to me, and he showed me a few times how to pack a pipe. So from the time I was growing up, before I knew anything about smoking, I was packing my dad's pipe and making sure it had a nice springy surface to it and it was packed correctly and I would fill it with his favorite tobacco and bring him his pipe and his matches and his ashtray and I would sit around watching him smoke his pipe and thinking, that's the most miraculous thing in the world, to sit there and puff on a pipe. These wonderful aromas filled the room. It was all the love and the warmth that we associate with a pipe. So the pipe's a magical thing."

Weinrib's father also instilled in him an understanding of quality in the pleasures one chooses. "He drank only in moderation," says Weinrib, "but what he drank was the very best 20-year-old scotch. He didn't buy much of it, but what he bought was the best."

That philosophy carried over to his pipe collection as well. "He didn't get a lot of them, but he had all little Dunhill patent numbers, because he grew up in New York and he started buying them when he was 15, 16, 17 years old. Right after Dunhill put the white spot on the pipe, my Dad was in the store buying these pipes. They weren't expensive then—I guess they were expensive compared to other things. He always used to say, (he loved proverbs): 'Cheap is dear.' So he would save up for a long time and then buy one good pipe, rather than a bunch of duds."

Like many pipe smokers, Weinrib associates pipes with warm memories of home. "The pipe is a great representative of the heart. The aroma of tobacco is closely associated with the aroma of fresh cooked coffee, the aroma of popcorn popping, the aroma of the fireplace, the aroma of your mother's fresh baked bread. You never forget that. And my dad always, when I grew older, he would say, 'Would you like to join me with a pipe?' And of course, that was our greatest pleasure. And we went on doing that for many, many years."

Learning to enjoy a pipe properly, however, presented the typical challenge for Weinrib. "I started and stopped smoking about a thousand times, like most pipe smokers, because I didn't know what I was doing and my dad didn't know enough about how to educate me. He knew what to do himself, but telling someone, that's not easy. A pipe is a high-maintenance hobby. It's not a cigarette; it's not a cigar. You have to learn about tobaccos and packing and briar and puffing too quickly and tongue bite, which is horrible. Every time you burn your tongue, you say, 'I don't want to do this anymore.' You put the pipes down. Still, I went back to it enough so that my dad and I had many, many glorious times both before and after I really learned how to smoke a pipe."

Weinrib has, since those early days, discovered the satisfaction of many different high-quality tobacco blends. "But back then," he says, "nobody experimented a lot or played around with tobaccos. You were just glad to find one that you could enjoy and that everybody around you didn't complain about. My kids' favorite comment, when I smoked an English blend that I liked, was, 'Dad, you smell like a bus.' I said, 'I smell like a bus?' 'Yes, like the exhaust of a bus.' So I know that I can forget about that particular tobacco because soon my wife comes in, coughing and choking and doing this wonderful act from *Camille*, like she's dying on the floor. I said 'OK, I get the idea. Everybody doesn't have to come up here and lie on the floor and cough. I won't smoke it anymore.' Until you find a blend that the family likes, it's not easy."

Finding pipes was easier for Weinrib, especially back in the '70s. It is great, he says, to collect pipes when you are young and single and successful. Things are tougher for him now, living in Chile where few good pipes are imported. But in his California days he used to frequent some great pipe shops. "I used to buy a lot of

pipes. I got a lot of gorgeous ones from Ed Kolpin. You go in and you feel like a hero. You fill up your pipe with any selection you want. You light it. You get a cup of coffee or a drink. And then they start bringing out those trays of fabulous pipes. You could be in Tiffany's. I am a sucker for that, like most of us are. If you got a few extra hours and a few expendable bucks, who can resist that?

"You feel like a king. And you leave with four or five new, beautiful pipes and you had a wonderful afternoon and smoked and talked to charming people, and what is it all about if not that?"

His favorites are Savinelli autographs. "Always Italian pipes for some reason. They smoke well, the cost is reasonable and they have big, big bowls. No two are alike. I appreciate the Italian craftsmanship and I like the smokability. I like the wood, the briar, the workmanship. I enjoy all kinds of pipes. I have a very eclectic collection of pipes. But I find my working pipes are primarily Italian. Of course I have ODAs and Ashtons and Ashton Magnums. I have all kinds of pipes which I adore, but when I really want to enjoy a luxurious moment loading up a bowl of that new Craig Tarlar tobacco, I know it's going to be in a Savinelli Auto #6, because for some reason, my tobaccos, my body's chemical system and Savinellis all go together into a nice combination."

"Somehow I am more comfortable with my frame and my size with a larger-sized bowl and pipe, ODA or bigger, because I'm lazy, basically lazy. I don't want to keep emptying the pipe every 20 or 30 minutes and pulling the pipe cleaner through and emptying it and letting it cool down. I like to load the pipe up and I don't mind tamping it and it could go out a million times and I'll keep lighting it. But the idea of filling it and emptying it every 20 minutes or so, forget it. That's why if I smoke a large pipe, it usually goes 45 minutes, 50 minutes, an hour."

Weinrib smokes only two or three bowls of tobacco a day, and spaces them as conveniently as possible for the comfort of his family. "I try to smoke before the children get home from private school. I know my wife goes shopping a certain time of the day. I know that for people who don't smoke, it's disturbing and I think that we would all get along in this world if everybody had manners. I wish other people had the manners that pipe smokers do, because they're really keeping a lot of pipe smokers and cigar people from having any place to smoke. Wouldn't it be nice if we could just practice courtesy instead of passing laws?"

H.R. Pufnstuf is one of Weinrib's most famous characterizations.

The new legal confinements imposed on smokers truly bother Weinrib. "I am so sick of all these laws. Close this. Don't do that. You can't smoke in a restaurant. You can't go to a bar. Where do they want the smoker to go? They are closing off every place the smoker ever had. You have to hide in a tavern somewhere—and now they won't even let you do that. You can't smoke in the workplace. A man has to have a place...that's why I applaud these people who are making these restaurants with expensive air conditioning systems where people can go and sit in an inner room and have a smoking club in there and not offend anybody."

"I think it's the old back-room philosophy. If you wanted to smoke and gamble and play, they had a special area for you. And now of course, there has been a proliferation of cigar clubs, and I guess there will be pipe clubs eventually. I just think it's very nice that there can be a place to go and that we stop legislating away everybody's freedoms."

Still, says Weinrib, it is the individual's obligation to smoke responsibly, not only as a courtesy to nonsmokers but for one's own health. "I've made my living with my voice all my life," he says. He looks into his pipe, which has gone out. He sets it on his desk. "Empty," he says, sadly. "I do acting, I do directing. Directing requires using your voice and talking to actors 14 hours a day and then having meetings. You're always using your voice. Doing commercials was very lucrative. I had to have a perfect voice every day all my life. To do cartoons, to do acting on the stage, acting in front of the camera, your voice must always be working. And I smoked all those years, off and on albeit, but mostly on. I didn't smoke on the set because the other actors didn't appreciate it. I didn't impose on them. I smoked somewhere else or in my dressing room."

"If I had a recording session coming up, I didn't smoke the day before. I only smoke two or three bowls a day. I don't inhale. I'm not looking for trouble. I want to have my pleasure, and I want to do it wisely. If you don't respect your vices they're going to get you. I'm going to be careful, and I'm going to treat it with the respect that it deserves." ***P&T***

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Kaywoodie: Evolving with America

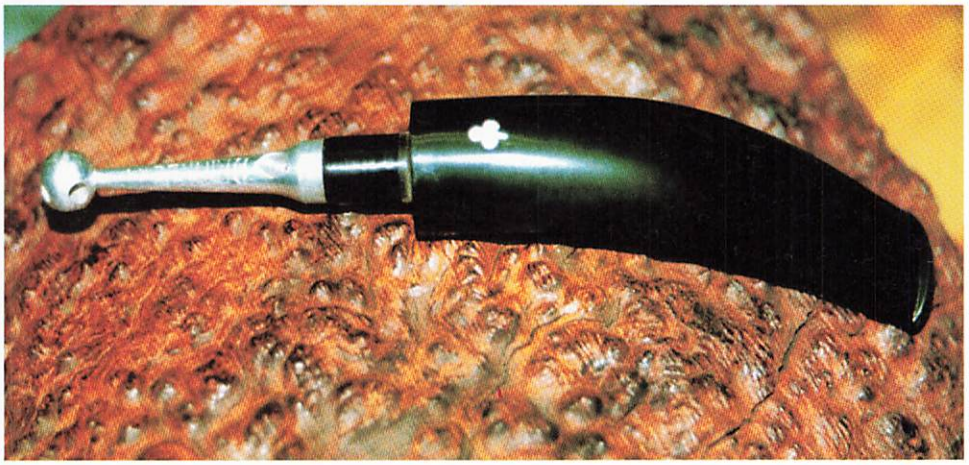
by Chuck Stanion

While maintaining its popular lower-priced pipes, Kaywoodie has also introduced some new high-grade pipes of interest to the most discerning collector

Everybody has heard of Kaywoodie. Our fathers and grandfathers and great-grandfathers smoked them, and we have probably all smoked at least one at some time in our past, if not currently on a daily basis. Kaywoodie is uniquely representative of the American pipe smoker. As the vintage advertisement on the opposite page says, Kaywoodie grew up with America, and indeed it has seen most of this century's history. It's a pipe that has been around since 1919, has provided numerous innovations, and has been perhaps the most accessible pipe available in this country.

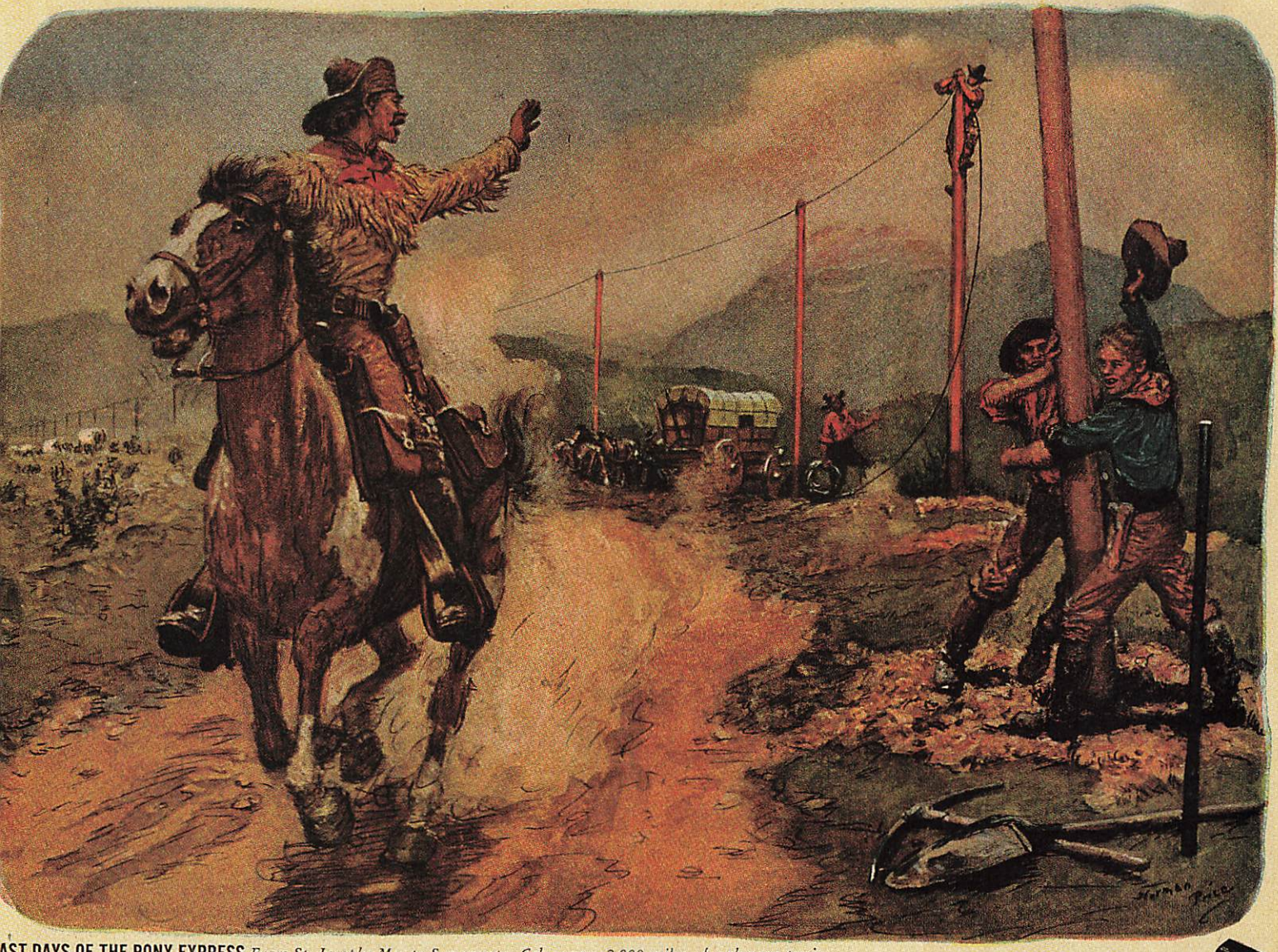
However, while everyone has heard of Kaywoodie, it is surprising how many misconceptions are held about the pipe. Many people don't even know that the pipes are still made. Perhaps that's because they are so much a part of American smoking history that it is easy to assume the company is itself history. Some people think Kaywoodies are cheap drugstore pipes, lacquered to a level of unsmokability. Some folks think all Kaywoodies are fitted with suspicious metal filters that fulfill no efficient use whatsoever.

I myself suffered from many of these erroneous assumptions, until I learned better. There was a time not long ago when I had no interest in Kaywoodies, when I would no sooner have smoked a Kaywoodie than a chair leg. It's easy to feel superior about things you know nothing about. But now that I've learned something about these pipes, now that I have actually smoked a few of them, instead of just pointed and laughed at them, I am a changed man. Where I used to disregard them at pipe shows, I now seek them out, and am surprised at how many beautiful, nicely grained Kaywoodies can be found, both old and new. They are out there. At the last Richmond pipe show, in fact, it was a Kaywoodie pipe that won the award for Best Pipe in Show, and it was up against some of the finest names in the pipe world. I guess they haven't all been bought up because so many people still think about them the way that I did.



The above stem is fitted with the famous Kaywoodie "Drinkless" system, designed to reduce moisture. At right is a classic ad from the 1940s celebrating the long history of Kaywoodie.

Perhaps these misconceptions spring from Kaywoodie's long history of innovation. It is true that many rare and interesting ideas have been tried by the company in its commitment to providing the best smoke at the best price. That means some unusual designs and gadgets have appeared in the past: weird air holes, carburetor systems, alternative materials, flow designs, bowl covers, screw-mounted metal fila-



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KAYWOODIE grew up with America

or 95 years it has been our business to make the best pipes that enterprise, skill and esearch could produce. The first of the Kaywoodie family of pipes, in 1851, were nown by the brand mark "C.P.F." and some may still be in existence. But aywoodie Pipes of 1946 are vastly better in balance, "feel," comfort of mouthiece and smoking properties. We have added to manucturing equipment and technique since the war. Each aywoodie is a pleasure to own. At dealer's $3.50 $25.00. Kaywoodie Company, New York and ondon.

Sweeter as the years go by

At left—the new "Ninety-Fiver" Apple shape $20.

At right—the new "Centennial" Dublin shape $25.

Trade Mark

KAYWOODIE BRIAR

"Kaywoodie Briar" means briar that has been imported, *selected to meet our exacting requirements, and seasoned exclusively for Kaywoodie Pipes.*

PR. 1946, KAYWOODIE COMPANY

ments, condensers and aluminum scoops. Some of these are no longer manufactured. Some were popular for a while, then faded. And some of these designs, while sound, have lost favor, gone out of style. While many smokers still like them, many do not.

The drinkless filter is an example. A small metal fitting attached to the tenon, the drinkless filter was designed to cool the smoke and decrease the moisture in the stem. It was immensely popular 30 and 40 years ago. Now, however, these filters are what many pipe smokers dislike about Kaywoodies, though they are no less efficient than previously. Given sales records and statistics, however, more smokers like them than dislike them. More Kaywoodies, after all, are bought in a year than all the artisan pipemakers combined can possibly make. A matter of personal taste, some smokers swear by the filter system; others swear at it.

But you don't have to deal with that filter if you don't want to; Kaywoodies are available without them. Several lines of high-grade Kaywoodies are designed without such filters. The Gold Series is available in eight finishes, hand-buffed, no lacquer (Kaywoodie hasn't used lacquer in years), with push bits of Lucite or vulcanite. Reasonably priced for the cost-conscious smoker, they provide a smoking experience equal to pipes twice their cost. The Freehand Kaywoodies introduced in 1998 are handmade from Grecian briar and meticulously finished. These are more expensive, some running as high as $300, again comparable to other pipes in that price range. And they adhere to design principles more readily acceptable to today's smoker.

S.M. Frank & Company is the owner of the Kaywoodie brand, along with Medico and Yello-Bole, two other highly recognized names. S.M. Frank has a long history itself, longer than that of Kaywoodie, and to get a feel for the heritage of Kaywoodie pipes, a little about S.M. Frank should be known.

The company bills itself as the oldest pipe house in America and, considering some of the many pipe companies that have become one under its umbrella, it is a well-founded claim. Besides Kaywoodie, Yello-Bole and Medico, S.M. Frank has also held Reiss-Premier, DeMuth, Frank and Heritage pipe lines.

Sam Frank Sr. started his own pipe business in 1900 in New York City. He became friends with the production manager of the well-established pipe company Wm. DeMuth & Co., a man named Ferdinand Feuerbach, whose descendents now

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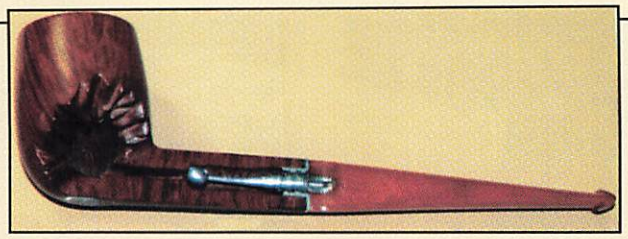


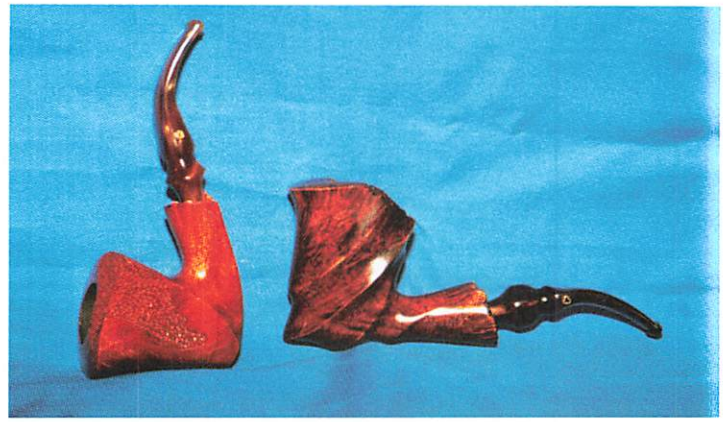
Kaywoodie Pipe Names

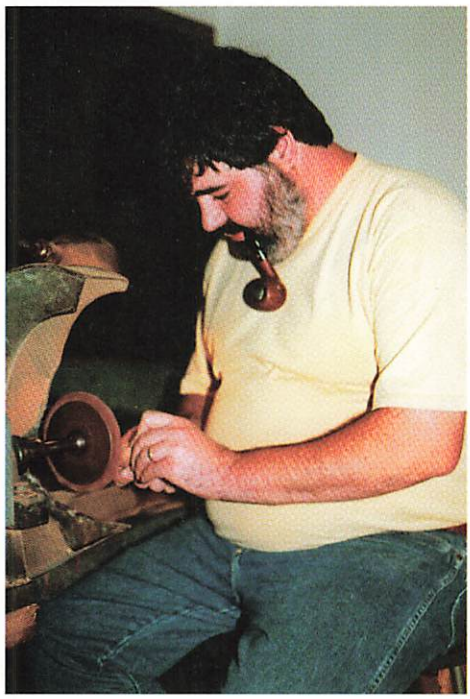
Pipe Name	When Available
All Briar	1952-1955
All Briar-Meerschaum lined	1955
Birdseye	1963-1971
Block Meerschaum	1958-1968
Calabash-Etched	1965-1968
Calabash-Smooth	1938-1968 on and off
Campus	1961-Present
Campus White Briar	1964-1971
Carburetor	1938, 1948-1976
Centenial	1947-1967
Chesterfield	1924-1971 on and off
Chinrester	1951-1968
Choice	1996-1997
Collectors	1971
Collectors-Extra Large Shapes	1940s
Collectors-Carved Heads	1958
Colt	1968-1976
Connoisseur	1947-1972, 1996-Present
Custom Grain	1960-1971
Doctor's Pipe	1955-1958
Drinkless	1931-1950, 1967-Present
Durobit	1966-1972
Embassy	1975-1976
Filter Pipe	1961-1968
Fitter Plus	1955-1959
Filter Plus Deluxe	1959
Filtronic	1971-1975
Fine-Line	1962-1976 on and off
Fit Rite	1951-1955
Flame Grain	1938-Present
Flame Grain-Meerschaum lined	1947-1971
Flame Grain-Twin Bowl	1950-1955
Gold Series-Burl Cut	1997-Present
Gold Series-Choice	1997-Present
Gold Series-Elegante'	1997-Present
Cold Series-Elite	1997-Present
Gold Series-Majestic	1997-Present
Gold Series-Prima	1997-Present
Gold Series-Sabbiata	1997-Present
Gold Series-Supreme	1997-Present
Handmade-Oversize-Carved	1947-1955 on and off
Handmade-Oversize-Meer lined	1947-1955 on and off
Handmade-OversizeVirgin	1947-1955 on and off
Handmade-Oversize-Walnut	1947-1955 on and off
Heirlooms	1960-1966
Hi-Bowl	1961-1966
Impulse (Brylon)	1979-1989
Magnum	1974-1989
Mandarin	1960-1967
Mandarin-Fireside	1960-1961
Marmont (Brylon)	1979-1989
Matte-Grain	1975-1976
Meerschaum Character	1951-1958
Meerschaum-Twin Bowl	1950-1955
Minatures-2" Long Pipe	1958

Pipe Name	When Available
Natural Burl	1958-1961
Ninety-Fiver	1947-1967
Originals	1961-1970
Premier	1928
Presentation Pipe	1960-1968
Prime Grain	1960-1976
Prime Grain Godet	1977-1989
Pure Meerschaum	1961
Red Root	1976-Present
Regent	1996-1997
Regent-Red Grained Bit	1963-1972
Relief Grain	1947-Present
Relief Grain-Meerschaum lined	1961-1976 on and off
Ruf-Tone	1977-Present
Rustica	1965-1967
Saxon	1978-Present
Select	1996-1997
Setter	1961-1966
Signet	1961-1976
Silhouette	1947-1972
Standard	1950-Present
Stembiter	1948-1965
Straight Grain	1963-1971 on and off
Streamliners	1952-1960
Super Grain	1935-Present
Super Grain-Syncro-lok	1968-1970
Thorn	1928-1938
Tuckaway-Drinkless	1961-1963
Tuckaway-Relief Grain	1961-1966
Tuckaway-Standard	1961-1966
Tuckaway-Supergrain	1961-1963
Unique	1996-1997
White Briar	1951-1989
White Briar-Coral	1958-1972
"500" Syncro	1960-1967
"600" Syncro	1960-1967

Matched Grain Sets		
2 Pipes	1965-1970	$50-$100
4 Pipes	1948-1958	$50
5 Pipes	1965-1970	$100-$250
7 Pipes	1938-1970	$100-$350
14 Pipes	1938-1946	$250-$350
21 Pipes w/ 3 drawer case	1938-1941	$500
31 Pipes w/ swing cabinet	Early 1940s	$1,000
32 Pipes w/SW Raleigh case	Late 1930s	$1,000

Collectors Presentation Sets		
28 Matched Grain Pipes	1958-1966	$2,500-$3,500
1 Carved Head		
1 Meerschaum		
1 Calabash		
1 Display Cabinet		





Renato Cristiano, left, is the head carver for Kaywoodie pipes. William Feuerbach II, center, sands a Yello-Bole pipe, utilizing a sanding clamp of his own design. William Feuerbach III, right, displays the drum in which sandblasts are slowly textured.

operate S.M. Frank. The pipe business was booming along nicely, and Frank persuaded Feuerbach to leave DeMuth in 1919 to run his pipe factory in the Bronx.

The factory had to move in 1937, when the city decided to widen some adjacent streets and took by eminent domain the land where the factory stood. The Wm. DeMuth company was bought by S.M. Frank, and production of pipes for both companies continued at the DeMuth factory. DeMuth continued to operate as a subsidiary of S.M. Frank until the 1950s, and was officially dissolved in 1972.

In 1943, Sam Frank Sr. died, and the officers of the company changed. Ferdinand Feuerbach was named vice president, and his son, William Feuerbach, became assistant treasurer. In 1988, William Feuerbach II was named president. Now, two generations later, William II and William III operate S.M. Frank, and are majority shareholders.

Kaywoodie pipes were first made by KBB (Kaufman Brothers & Bondy). KBB had a long heritage as well, having started in 1851. The Kaywoodie name is a combination of the "K" in Kaufman, and the word "wood," from which, of course, the pipes are made. The more specific term "briar" obviously wasn't chosen, or the pipe would today be called "Kaybriarie." We can only applaud KBB's good sense in this matter.

Attachments and mechanical improvements have been a hallmark for Kaywoodie. When first introduced by KBB, the pipe's mouthpiece was fitted with an aluminum "Inbore Tube," engineered to enhance a dry, cool smoking experience. From 1924 until 1931, the Kaywoodie drinkless system was mounted in push bit stems, but 1931 saw a new innovation: a threaded screw-in mouthpiece, called the synchro-stem.

The drinkless attachment was scientifically tested, and the advertising campaign that accompanied the debut of the pipe claimed that the device efficiently cooled smoke from 850 degrees in the bowl to 82 degrees at the lip button.

S.M. Frank Company still has some of the old measuring devices that may be the source of this original claim. Beautifully situated in Peekskill, New York, in the Hudson Valley area, not far from West Point, the company does a thriving business with its Kaywoodie, Medico and Yello-Bole pipes. Bill Feuerbach III, great-grandson of Ferdinand Feuerbach and currently vice president of marketing, was kind enough to pull some of that equipment from storage to demonstrate it. ▶

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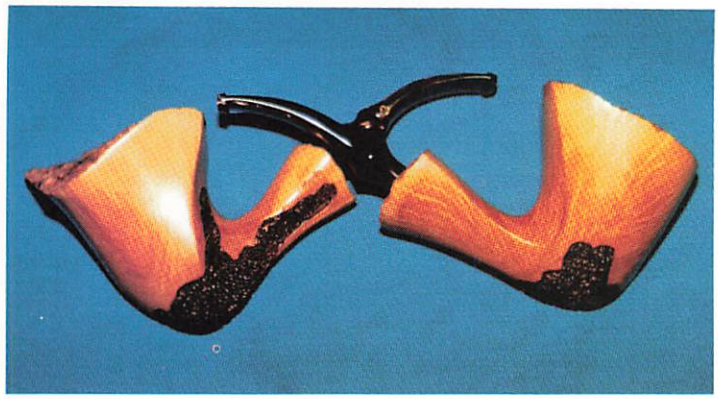

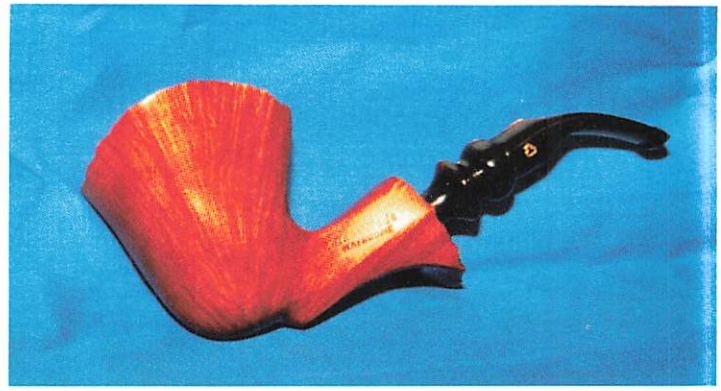

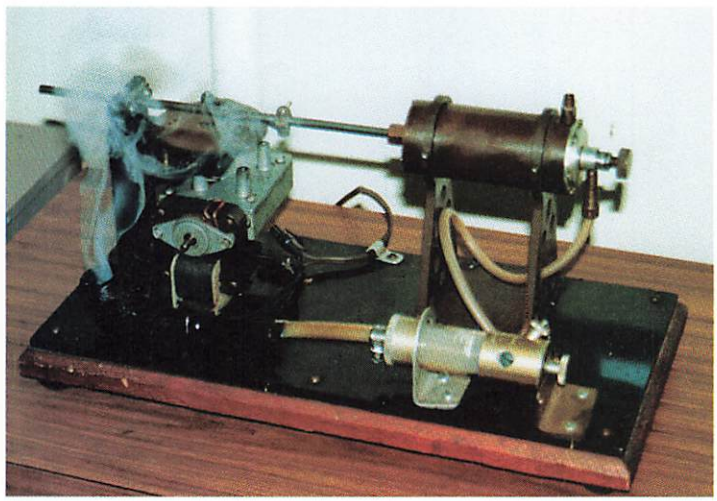

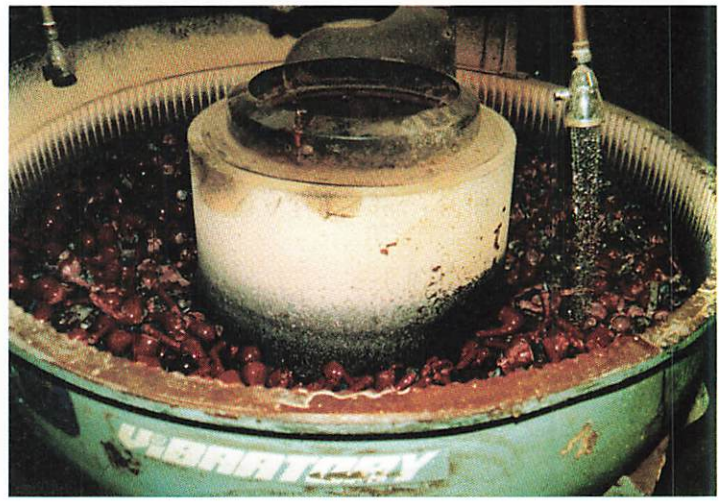

The Kaywoodie smoking machine, developed for testing smoking temperatures in pipes, is an interesting part of Kaywoodie history. At right is the water bath used for removing seams from pipes molded from Brylon.

Most fascinating is a smoking machine, built by Kaywoodie for testing pipes. "I'm not sure exactly how old it is," says Feuerbach. "But it's probably from the '40s. It works pretty well." The pipe is clamped with a plastic tube attached to the mouthpiece, and an electric motor running a bellows actually smokes the pipe. Few experienced smokers can smoke a pipe as efficiently. This thing smoked a full bowl of tobacco down to ashes without relighting.

Feuerbach also demonstrates a thermometer specially designed to measure the exterior temperature of the bowl during the course of the smoke. "There is an attachment for recording the inside-bowl temperature, too" he says. Clearly, Kaywoodie pipes have been designed through the years in accordance with the best scientific data available. The pipes were not built on assumptions, but on measurements.

Kaywoodies are not carved in Peekskill. All the briar pipes made by S.M. Frank, except for those with screw-on changeable bowls, are carved in Tampa, Florida, where S.M. Frank maintains its briar workshops. Briar manufacturing, including the carving of all the high-grade Kaywoodie handmades, is under the direction of Renato Cristiano. Cristiano's family has a long history of pipemaking, and a history of close association with S.M. Frank and Kaywoodie pipes. Renato's brother, Thomas Cristiano, owns and operates Cristom Imports, another pipemaking and importing company, and Thomas got his start with S.M. Frank.

Renato Cristiano's work is most notably showcased in the Kaywoodie freehands, which are beautifully grained pipes of Grecian plateau briar. These pipes were introduced in 1998, and have been very well received. It is nice to see the Kaywoodie clover emblem on pipes of such high quality and exquisite craftsmanship.

Non-briar pipes are also part of S.M. Frank's production. Brylon is a composite resin material developed by the company in 1966 as a substitute for briar, and millions of pipes made from the material have been sold. Only two Kaywoodie lines were made of Brylon, though—Marmont and Impulse—and they are no longer manufactured. Yello-Bole and Medico pipes still have many lines made from Brylon, and these are manufactured in Peekskill.

The Peekskill factory is also the home of the Medico paper pipe filter, which is a widely popular disposable filter. The machinery for manufacturing these filters is amazingly complex, and each of the half dozen machines in the plant can crank out one million filters per week. These filters are a substantial part of the business. An awful lot of pipe smokers are using them, so the popularity and convenience of filter pipes is still clearly at a very high level. Millions of filter pipes are sold in this country every year, each needing lots of replacement filters, and S.M. Frank makes the filters for a large portion of that need.

But filters for Kaywoodies are still the drinkless system—not a removable paper filter. It's been around for decades, and maintains its popularity. So while a new generation of high-grade, handcarved, filterless Kaywoodies is presenting itself to the smoking public, the old standby Kaywoodies smoked by our grandfathers are still readily available for anyone with a love for history, Americana, tradition, or just plain convenience. *P&T*

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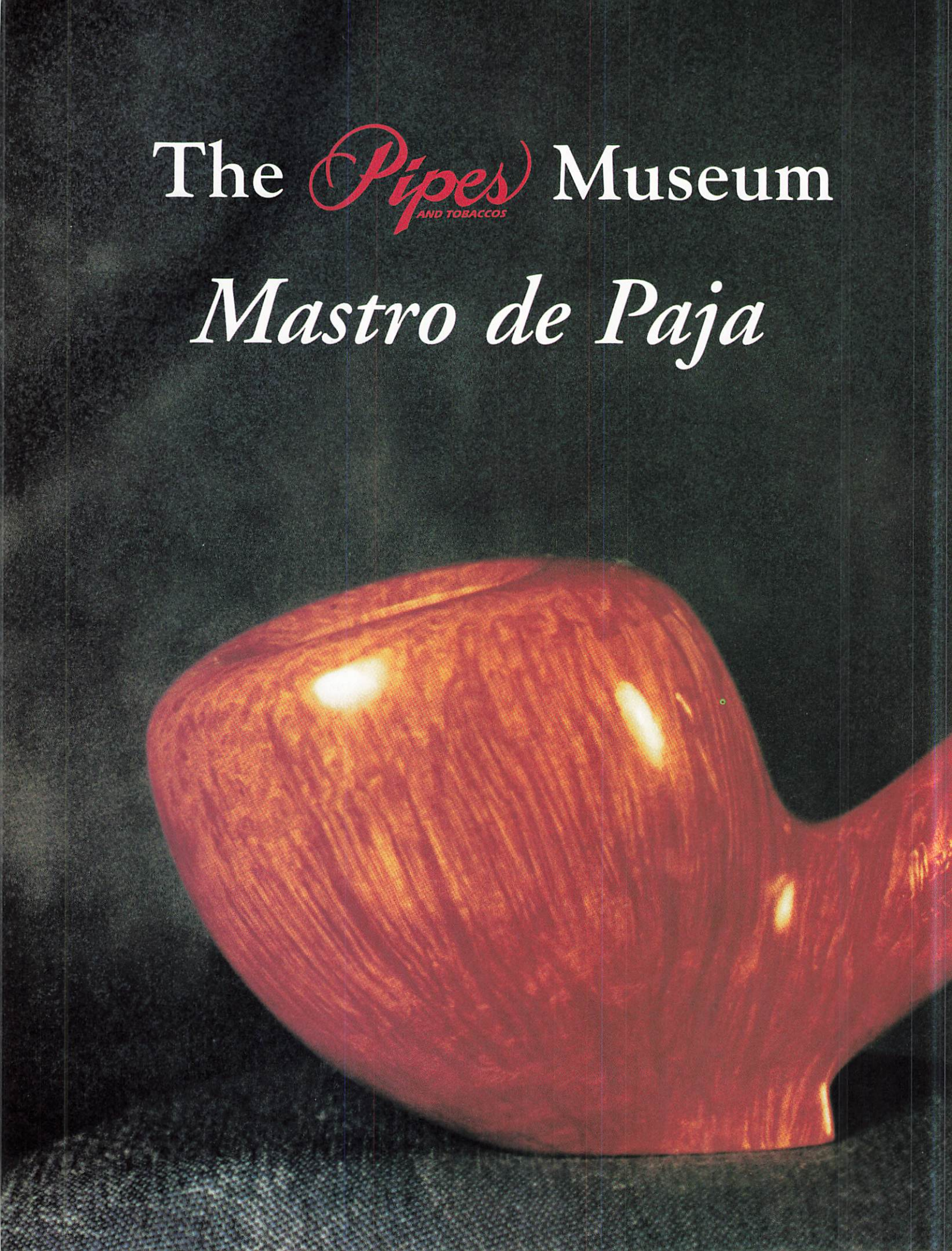
The Pipes AND TOBACCOS Museum

Mastro de Paja

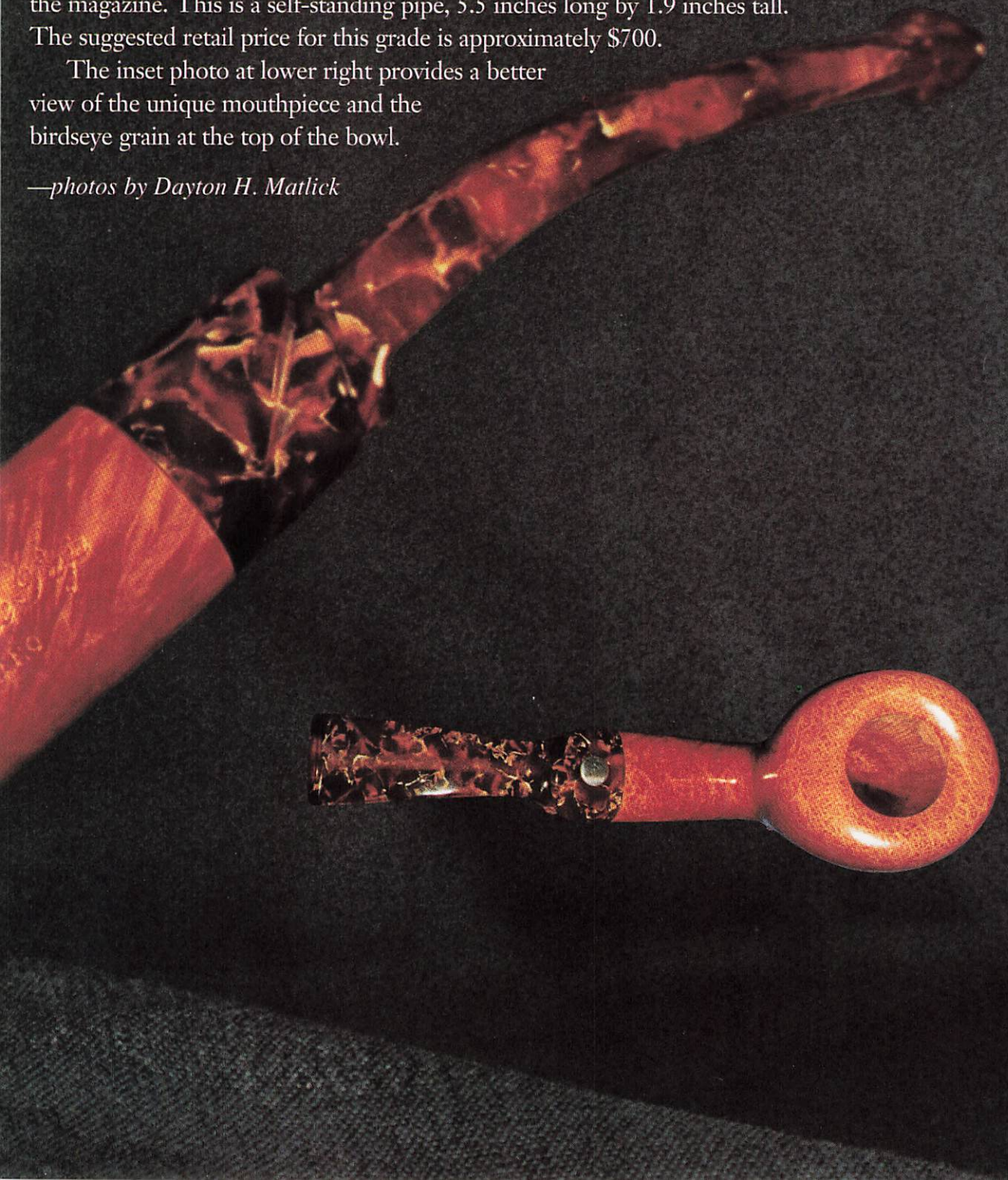


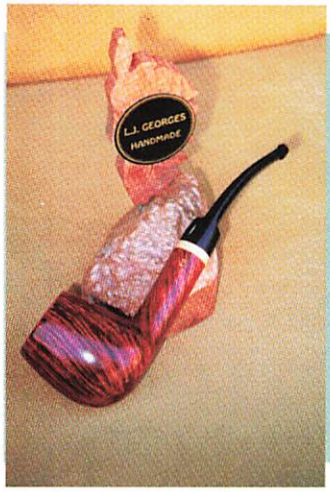
Mastro de Paja was created in the early 1970s in Pesaro, on the shores of the Adriatic Sea on the east coast of Italy. Owned since 1994 by Alberto Montini, who was manager of the company for a decade previous to that, Mastro de Paja boasts some of the finest carvers in Italy, some of whom have been with the company for almost 20 years.

The straight grain Fiammata shown on these pages is one of four Mastro de Paja pipes in the P&T museum, a collection of pipes by contemporary makers who have been featured in the magazine. This is a self-standing pipe, 5.5 inches long by 1.9 inches tall. The suggested retail price for this grade is approximately $700.

The inset photo at lower right provides a better view of the unique mouthpiece and the birdseye grain at the top of the bowl.

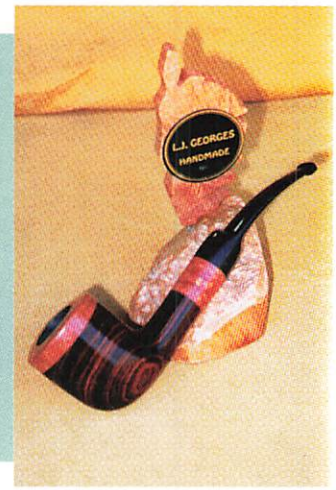
—photos by Dayton H. Matlick





L.J. Georges

Handmade in Corsica, France, by master pipe carver Lucien Jassois Georges, L.J. Georges Pipes are made from the finest hand-selected Corsican briar available. The ebonite mouthpieces are custom fitted, and both beautiful and comfortable. Georges also crafts pipes for his Exotic Series, featuring Corsican briar bowls covered with precious woods from all over the world, including Cocobolo, Ebony Rose Wood, Amourtette, Violet Wood and others. For additional information contact Monjure International USA, 12 Cedar Creek Drive, Jamestown, NC 27282; telephone 336.889.2390; or fax 336.889.9437.

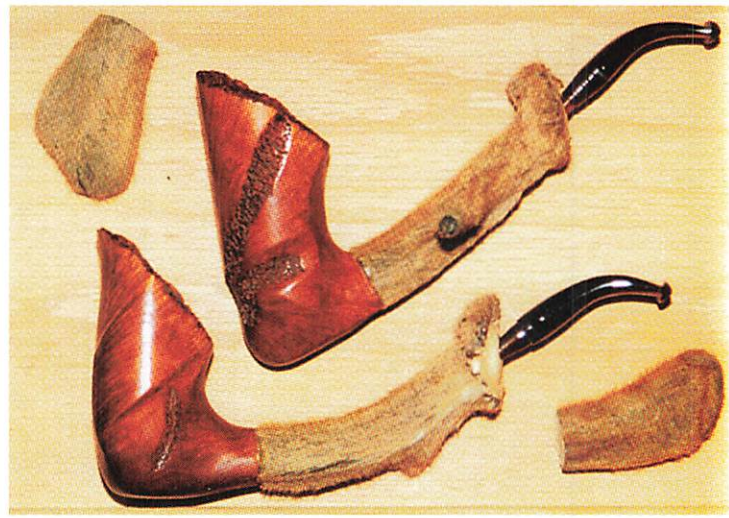


Bow-Legged Bear

New from Cornell & Diehl Tobacco, Bow-Legged Bear is a full English blend with rich Virginias, Turkish, Latakia, Burley and Perique. Stoved, pressed and sliced as crumble cake, Bow-Legged Bear is available at fine tobacconists everywhere, or for additional information call Cornell & Diehl Tobacco, 800.433.0080.

Von Erck Pipes

Creative shapes and remarkably light in weight, Von Erck Pipes are achieving a reputation for fine smoking quality and rustic good looks. Pipemaker Lee Erck has been smoking pipes for more than 35 years, and he draws on that personal experience to craft pipes that express the natural grain in the briar, feel good in the hand, and above all, smoke well. For additional information, contact Von Erck's Pipes & Repair, 816 W. College, Marquette, MI 49855; e-mail *Erck2@aol.com*, or telephone 906.225.0817.



Limerick

From Dan Tobacco of Germany, this is a rich Virginia Flake with just a bit of Perique. Smooth, clean-tasting and complex, Limerick is a must for lovers of Virginia Flake. Available at fine tobacco shops, or contact C.A.O. International, 615.352.0587 for the name of a tobacconist near you carrying Dan Tobacco blends.

Jorn Pipes

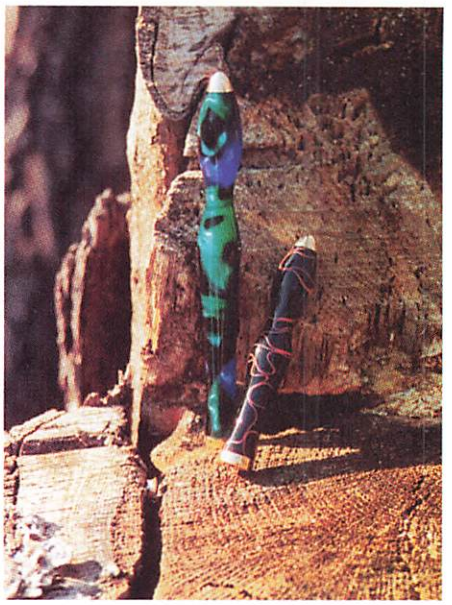
Fine Corsican briar and experienced Danish craftsmanship are combined to produce Jorn Pipes from Jorn Larsen of Denmark. Each pipe exhibits the unmistakable flair that has made Danish pipes so sought after. Only very limited numbers of these pipes are available at finer tobacconists, but they are worth the search. For additional information or the location of a retailer near you that carries Jorn pipes, telephone 888.292.9576.

Jensen Pipes

Jensen Pipes are imported and distributed exclusively by Davidoff of Geneva (CT), Inc.
For more information or to place an order for Jensen Pipes call: 1-800-232-8436

Skandinavik

Peter Stokkebye International has introduced Skandinavik in new 4.5 oz. tins. Skandinavik pipe tobacco is available in three different blends: Regular, Full Aroma and Mildly Aromatic. Each blend is available in 1.5 oz. pouches as well as in 4.5 oz. tins. For additional information or the name of a tobacconist near you that carries Skandinavik, contact Phillips & King International at 800.53.CIGAR.



Traditional English Snuffs

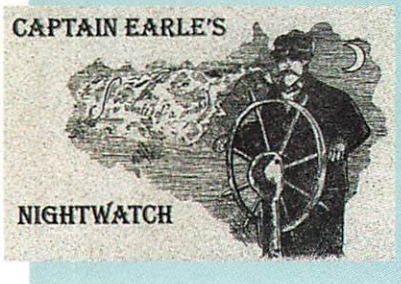
Samuel Gawith & Co., maker of fine snuffs since 1792, now offers a few of its traditional English nasal snuffs for the U.S. market. Original Kendal Brown is the original Kendal Brown snuff, still made from the secret family recipe that propelled the company to success, and still made the same way as it was 200 years ago, in the same place: The Kendal Brown House, Kendal, England.

SG Extra Menthol blends natural menthol crystal, eucalyptus and camphor with Zimbabwe, Malawi and Dominica tobaccos, providing a medium-bodied aroma.

These and many other Samuel Gawith snuffs are available in 5-gram, 25-gram and 1-pound containers. Available at your local tobacconist, or contact The Sheffield Exchange at 804.746.7900, or visit *www.sheffieldexchange.com*.

Ming-Kahuna Pipe Tampers

Ming-Kahuna tampers are handcrafted from the finest Italian acrylic available, and designed for function and durability. Each tamper is handcarved into an ergonomic shape to maximize smoking enjoyment. The tamper ends are fashioned from solid brass, firmly secured by screwing (tamper bottom), or embedding (tamper top cap), with both epoxied to the acrylic tamper body. Ming-Kahuna tampers are currently available in seven color schemes: Abyss (black); Firefly (black/yellow pinstripe); Reef (black/coral pinstripe); Mundo (blue/green/brown); Cuda (green/purple/black); Tundra (black/silver/white) and Bengal (gold/orange/black/white). Pictured are table and pocket models, also available with internal picks. For additional information contact Art Ruppelt at 330.626.2525, or e-mail Ming-Kahuna at *sales@Ming-Kahuna.com*.

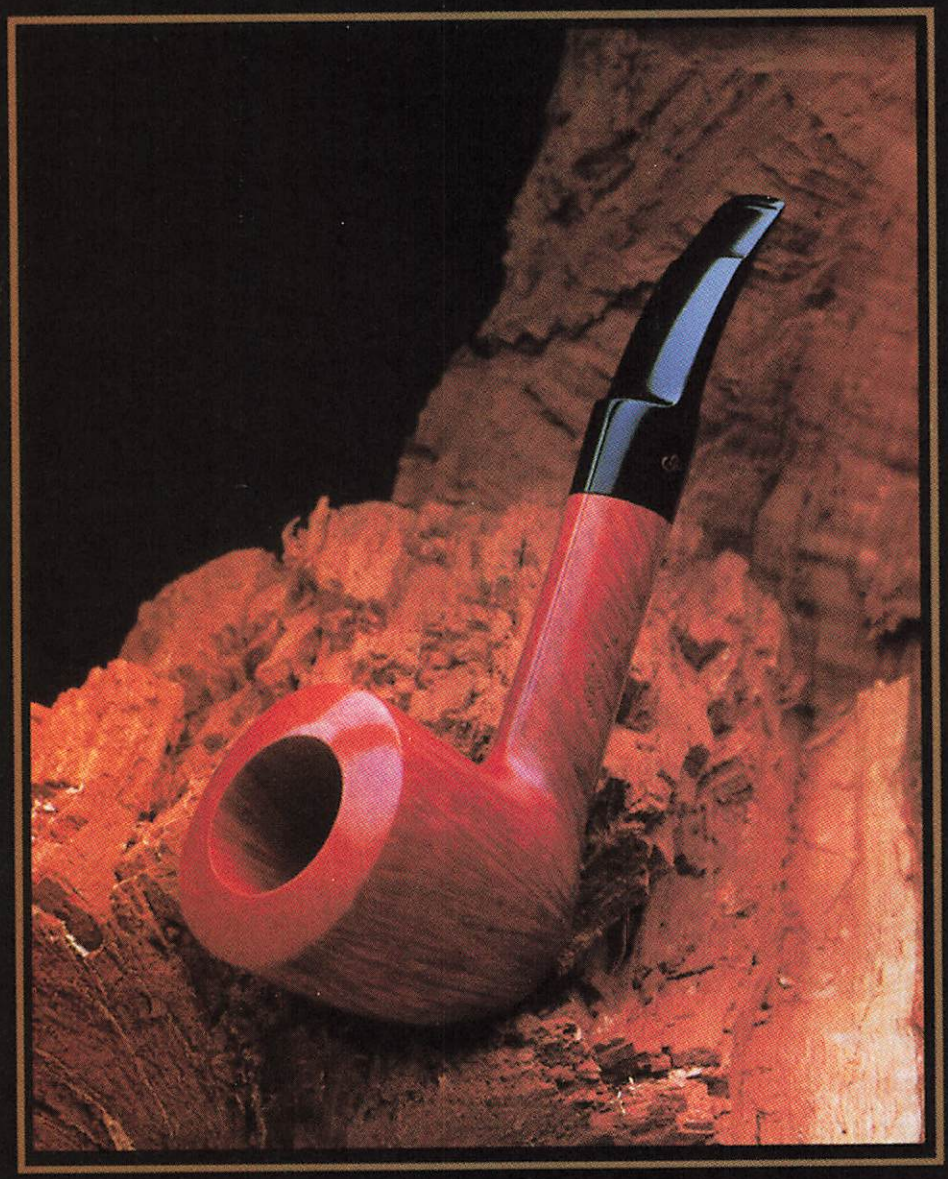


Captain Earle's Nightwatch

A new offering from Hermit Tobacco Works, Nightwatch is a complex, full-bodied Latakia blend available in 100-gram tins. For further information contact Hermit Tobacco Works, P.O. Box 669, Pioneer, OH 43554.

Tebow's Tampers

Artisan handmade tampers available in five exotic hardwoods and 35 different hand-mixed acrylics, Tebow's Tampers feature solid brass ends and creative designs. Retail prices range from $30 to $90. A line of Tebow's pipe rests, humidors and other smoker's accessories is planned for the near future. For additional information or the name of a retailer near you carrying Tebow's Tampers, contact Paul Tatum, 336.785.7845 (leave a message), or e-mail *sales@tebows-workshop.cnchost.com*.



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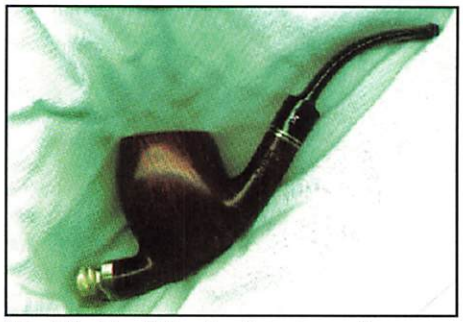
ASK CHUCK

I would appreciate any help you might provide in identifying the meaning of the stamping on a Butz-Choquin pipe I own. I have provided an image.



The left side of the shank is stamped:
Butz-Choquin
D ARTAGNON
Deluxe
The right side is stamped:
FAITMAN
ST. CLAUDE FRANCE
85

Roger Ott
Cyberspace

It seemed prudent to go directly to Butz-Choquin for the answer to your question, and Jean-Paul Berrod himself was kind enough to provide some answers concerning your pipe. The "85" stamp, writes Monsieur Berrod, indicates the year the pipe was manufactured, 1985. The D'Artagnon was made for five years, from 1985 until 1990. Here is the rest of Berrod's letter:

> It was a very large handmade pipe, designed by Paul Lanier, who worked full-time for Butz-Choquin, designing new shapes and carving the MAITRE PIPIER Pipes from BC.
>
> The particularity of the BC D'Artagnon was that the bowl was placed above the shank, like an egg on a branch. The bowl had to be bored at the bottom, to be connected to the air bore which was bored through the entire length of the shank. The shank was designed for cleaning from both sides.
>
> I called that pipe D'Artagnon, the name of the most famous French Musketeer, symbolizing the *panache*, *noblesse* and elegance of this product. It was available in three different quali-

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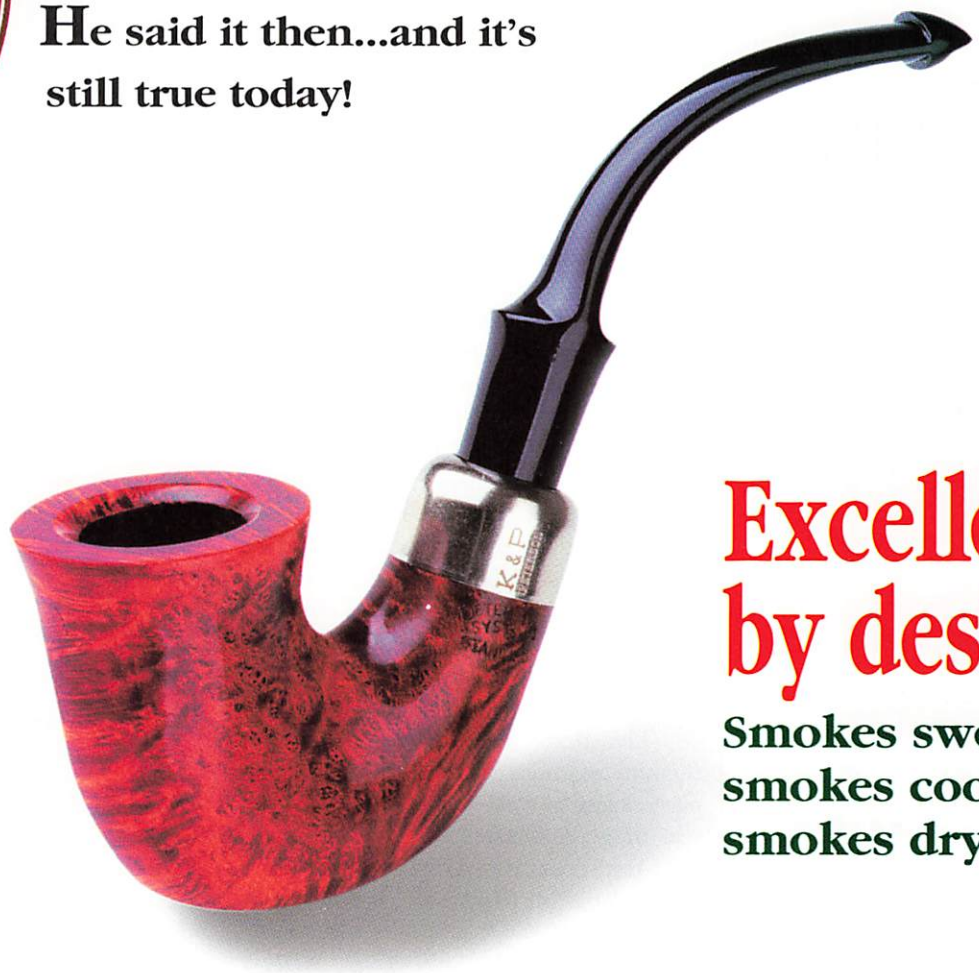
- Charles Peterson, 1890 -

He said it then...and it's still true today!



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Furthermore, the shape is scientifically contoured so that the tongue rests comfortably in the depression under the opening. Each "P-lip" mouthpiece is made from superior quality vulcanite.

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quality grades: Extra, Deluxe and sandblasted. Each pipe was also stamped "*fait man*," which means "hand made."

I hope these explanations will help Roger Ott. Give him please "*un amical bonjour*."

With my best regards,
Jean-Paul Berrod

I read with interest the recent article on storing tobacco, and was intrigued by the vacuum sealing machine mentioned therein. However, I have been unable to find such a device locally. Can you tell me where I might find one?

Brent Willenstow
Detroit, Michigan

I understand that there are several such devices available, but the one used in the article is called the FreshSaver VacLoc sealer, and is available from Tilia, Inc., 568 Howard Street, 2nd Floor, San Francisco, CA 94105; telephone 800.777.5452. You may order directly from Tilia or request a catalog of products.

This thing seems to work great for vacuum sealing tobacco in heat-sealed plastic bags, as well as providing a vacuum seal in glass canning jars. I don't have long-term results yet, but tobacco that was sealed with this system a year ago is still fine.

I have a question concerning the P&T pipecarving contest mentioned in the Spring 1999 issue. The announcement wasn't clear about whether pre-drilled kits would be permitted or not. I don't have the equipment for drilling the smoke hole and tobacco chamber, but would still like to try making a billiard and entering it. If I buy a pre-drilled kit, may I still enter the resulting pipe in the contest?

W. M. Bluchere
San Diego, California

Ginny Baier of PIMO phoned me recently with this very question. She said that several people had called her to order kits, but were wondering the same thing, and she didn't know what to tell them. I apologize for not making this important ethical question clear in the announcement. The answer is: Yes, pipes carved from predrilled kits are acceptable. The drilling will still be taken into account in the final judging of the pipes, however. We very much doubt you would get anything but a perfectly drilled kit from any of the reputable dealers you might order from. In the unlikely event that your pipe loses to another exclusively because of poor drilling, however, the fact that you did not perform the drilling yourself will not be considered an extenuating circumstance.

I have an old meerschaum pipe that belonged to my uncle. I'd like to clean the stem, which appears to be amber. However, since amber is so fragile I am afraid to do much with it. What can I do?

Tom Barnett
Cyberspace

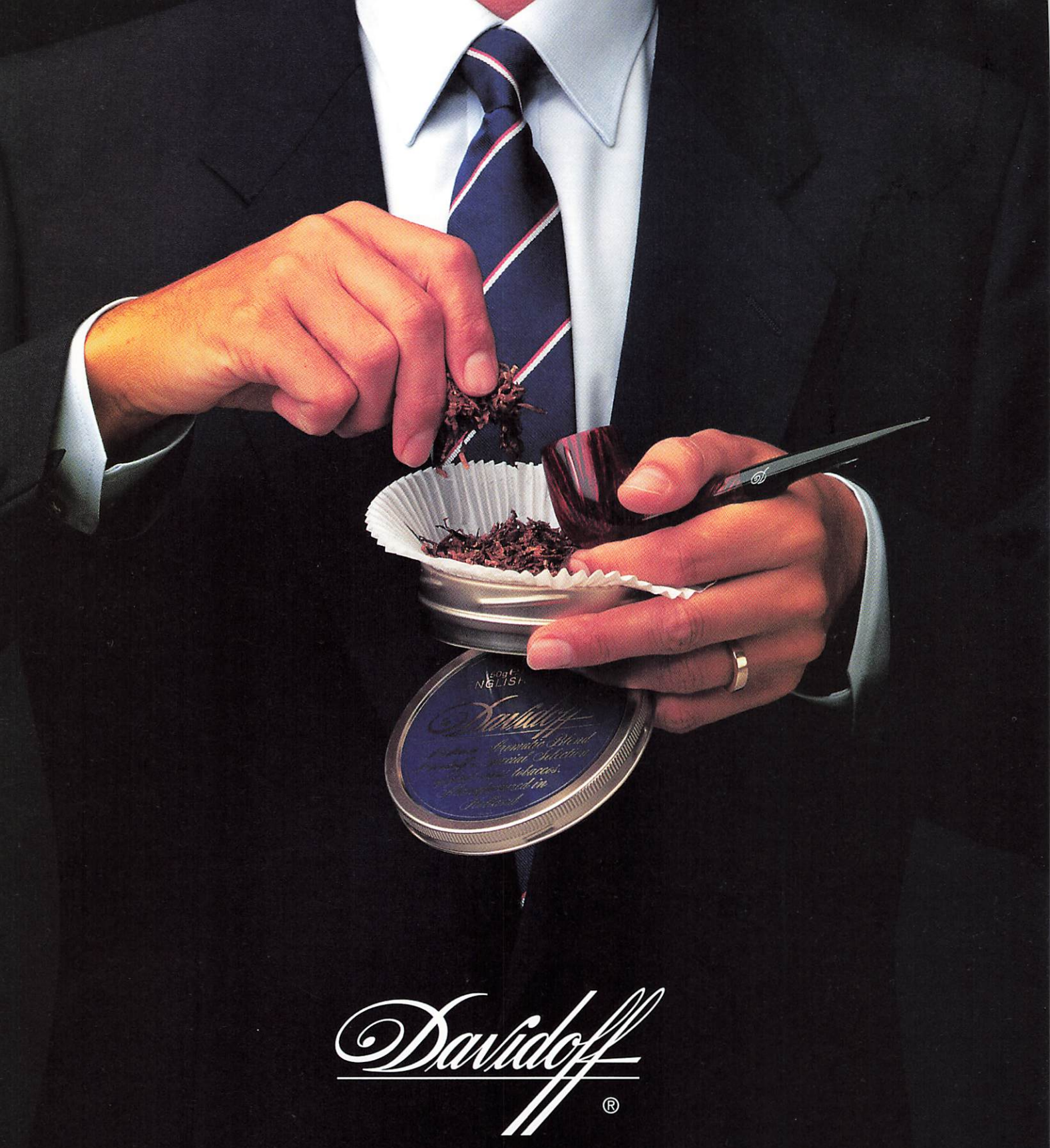
Keith Kalkonoff of California has done extensive research on amber, and he was kind enough to provide the following recommendations:

If the stem is extremely oxidized, do nothing, as the stem is at risk of disintegrating. The oxidation will be a cloudy film, an opaque, rusty color.

If the pipe is fairly new and the stem suffers only from fine scratches, wet-sand it using 2500 grit wet sandpaper, then polish it with Savinelli pipestem polish and 3M machine polish, which is the finest-grit polish on the market, used for polishing plastic bowling balls. All of this must be done by hand. Never use a buffing wheel on amber. Amber is a rosin, and a buffing wheel may melt it. Use a soft cotton cloth, such as a T-shirt. When you have finished hand-polishing it, rub it with a light coating of canola oil, which has the same refractive index (1.54) as amber, then wipe it off. Again, do this by hand only.

If the air hole in the stem is gunky and full of tar, you may dip a pipe cleaner lightly in alcohol and run it through the stem. Do not leave the pipe cleaner in the stem. Alcohol is not good for amber, but about the only way to get the tars out is with alcohol. So take some time over several hours and lightly run a cleaner through, then wait for the alcohol to evaporate completely, then repeat the light alcohol on a pipe cleaner again. Because cleaning it is so risky, once clean do everything you can to maintain that stem. Run dry pipe cleaners through it often.

Amber is a very fragile substance, and will shatter like glass if mistreated, and sometimes even if treated properly. Be careful. *P&T*



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Arrowhead Pipe Club
This club sponsors such events as the Michigan Regional Pipe Smoking Contest, which took place May 3, 1998, in Durand, Michigan. For further information, contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw Street, Flint, MI 48502.

Birchall's International Pipe Association (BIPA—The Sandpipers)
The Sandpipers meet monthly for informal discussions at 8 p.m. at the Warwick Hotel, New South Prom, Blackpool, United Kingdom. The intention of the club is to encourage worldwide friendship among pipe smokers. Activities include smoking competitions, tobacco tastings, trade talks, video evenings, guest speakers and anything pipe-related. Annual membership is £5. For further information, contact BIPA, The Pipe Shop, 10 Clifton Street, Blackpool, FY1 1JP, U.K.

Briar Squires Pipe Club
Formed in 1979, the club meets at 7:30 p.m. on the first Monday of each month at different locations in the Jacksonville, Florida, area. Annual pipe smoking contests are held on the Sunday closest to Saint Patrick's Day. Membership is open to all who enjoy a good pipe and dinner with members and guests. For further information contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32226, or Cy Jones at 904.739.8190.

Broad River Smoker's Conclave
Stationed in Shelby, North Carolina, the Broad River Smoker's Conclave meets on the second Thursday of each month at Tobacco Road Smoke Shop in Shelby. For information, contact Chris Tallent at 704.476.0063 or fax 704.480.6748.

The Calumet Pipe Club
The Calumet Pipe Club of Huntsville, Alabama, will have its first Pipe Show July 17, 1999, at The Marriott Hotel, Space and Rocket Center, off the 565 Freeway. Exhibits, videos, demonstrations, collections, advice, pipe smoking tips and an opportunity to visit The Pipe Answer Man. For information, e-mail *pipe123@email.com* or call one of these numbers: 256.880.0189; 539.6431; 882.0544; or 885.0674.

Capital Area Pipe Smokers (CAPS)
Based in Fairfax, Virginia, this is a long-established club with a solid membership of approximately 40 dedicated pipe smokers. The club hosts field trips to tobacco-related sites and frequently hosts guest speakers at its meetings. For meeting times and other information, contact David Silver at 888.834.7140.

Carolina Briar Friars
12th Annual Deep South Classic
From 9 a.m. to 6 p.m. on June 12-13, 1999, at the Sheraton Airport Plaza Hotel, I-85 at Billy Graham Parkway, Charlotte, NC 28208. Call the hotel at 704.392.1200 and mention the show for a special $82 room rate. The traditional Briar Friars Social will be held at Sir Edmond Halley's Pub on Friday, June 11, from 7 to 10 p.m., and an After-Dinner Social will be on Saturday, June 12, at the Hotel at 8 p.m. For additional information, contact Fletch Groben, Carolina Briar Friars, P.O. Box 11942, Charlotte, NC 28220; telephone 704.523.8554; or e-mail *fletch@vnet.net.*

Central Oklahoma Pipe Enthusiasts (COPE)
COPE meets on the second Thursday of each month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Times may change. For further information, contact COPE, P.O. Box 7034, Moore, OK 73153; or e-mail *jhaldeman@bix.com.*

Chesapeake Pipe Club
Informal meetings the second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road, (next to Home Depot in the Perring Plaza), Towson, MD 21234. For further information call Bill Maitz, 410.825.8940.

Christopher Morley Pipe Club of Philadelphia
Meets the third Wednesday of every month at Chris' Jazz Cafe, 1421 Sansom Street, at 7 p.m. For further information, call Bob Page at 215.567.2972.

Conclave of Richmond Pipe Smokers, 15th Pipe Smoker's Exposition & Celebration
The longest continuously operating pipe collector's expo, the CORPS exposition will be held on Oct. 8, 9 and 10, 1999 at the Holiday Inn Select, Koger South Conference Center, 10800 Midlothian Turnpike, Richmond, Virginia. Mention the show when you call the Holiday Inn Select at 804.379.3800 for the Pipe Smokers' special rates. All the traditional CORPS events are scheduled, including the Smoke Filled Room on Friday night, the Pipe Smoking Contest on Saturday and the William F. Porter Memorial Pipe Rack Auction, the proceeds from which go to children's charities. For additional information call the CORPS hotline at 804.342.0761, e-mail *conclave@cor pipesmokers.org*, visit *www.corpipesmokers.org*, or write to CORPS at P.O. Box 34023, Richmond, VA 23234.

Confrere of Indiana Briar Friars
For specific information on meeting times and places, contact Stephen Williams at 765.282.0229.

The Corona Club
Approximately every six to seven weeks, this pipe and cigar club meets in central New Jersey for an upscale dinner and an evening of smoking enjoyment. Membership dues are $75 per year, and dinners are paid for separately. Interested parties should contact Burt Zitomer at 973.301.0001.

Dallas/Fort Worth Pipe Smokers Club
This club meets at 7:30 p.m. on the third Wednesday of every month at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price, *epr065@airmail.net.*

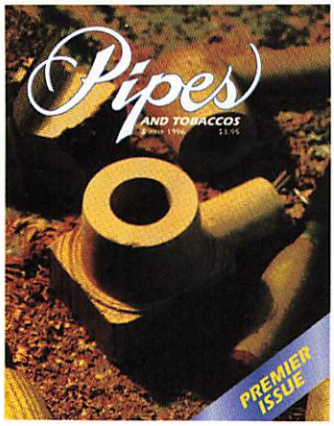
Fresno Pipe Club
The Fresno Pipe Club meets on the third Sunday of each month at 6 p.m. at Hardwick's Briar Shoppe, Fresno, California. Meetings are informal and include tobacco samplings, discussion and guest speakers from various pipe and tobacco companies. For more information, contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; telephone 209.228.1389; or e-mail *dpitts@gte.net.*

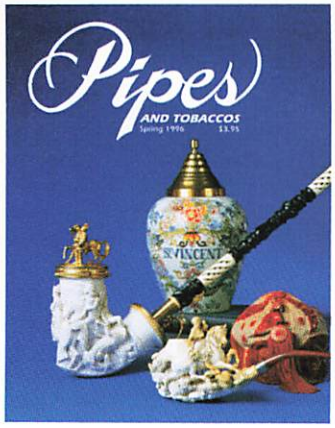
Goodfellows Pipe Club
If you live in Hawaii, or are just vacationing there, Goodfellows Pipe Club invites you to attend its meetings, held the second Thursday of each month from 6 to 9 p.m. at the Cigar Emporium, Pearl Kai Shopping Center, 98-199 Kamehameha Highway, Suite A-9, Aiea, HI 96701. For further information contact Dale James Neff at 808.484.5757, or fax 808.484.5755.

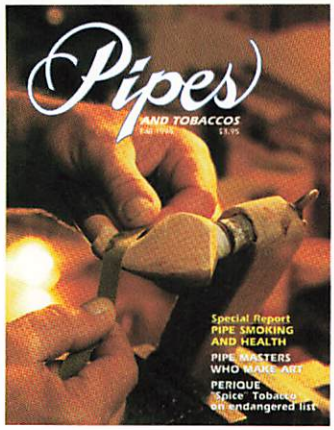
Greater Kansas City Pipe Club
Having successfully held its first pipe show last November, the Greater Kansas City Pipe Club continues to grow. Meetings are held on the third Thursday of each month at Cigar & Tobak, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. For more information, call Mark Wilson at 816.525.1137 or e-mail Dale Adkins at *dadkins @kc-primary.net.*

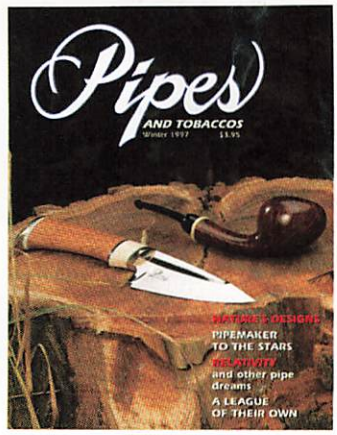
Hudson Valley (N.Y.) Pipe Club
Formed in 1997, the Hudson Valley Pipe Club meets the second Wednesday of every month at 6 p.m. Because the meetings take place at a number of different restaurants in the Mid-Hudson Valley, contact one of the following people for location and further information: Al DiFalco, 914.756.2574; Rob Denholtz, 914.462.0751 or *den@ulster.net*; Steve Abrams, 914.679.8430 or *snabra@aol.com.*

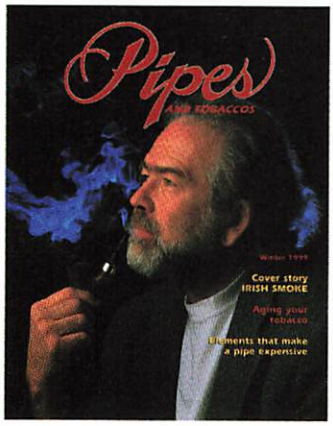
Nashville Pipe Show
The Second Annual Nashville Pipe Show will be held on Saturday, Aug. 7, 1999, from 9 a.m. to 6 p.m. at The Inn at Opryland, across from the Opryland Hotel in Nashville, Tennessee. There will also be a











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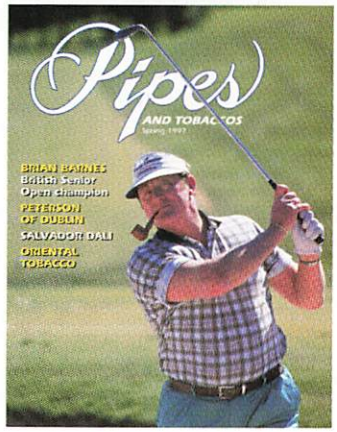

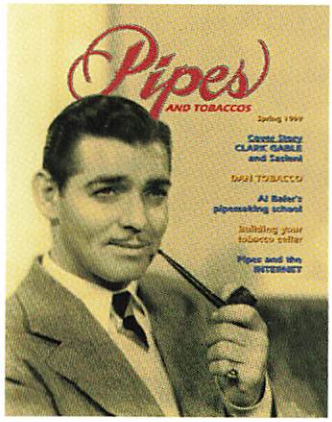

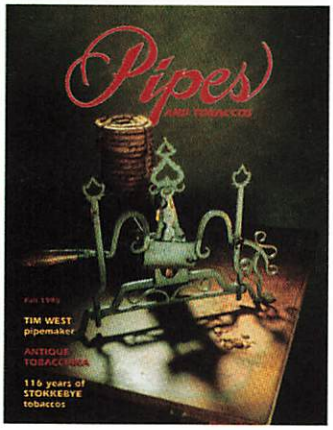

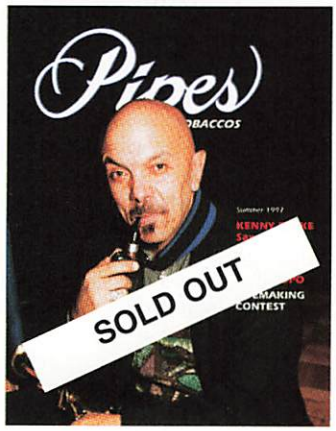

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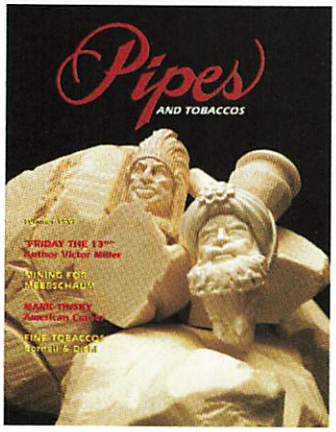

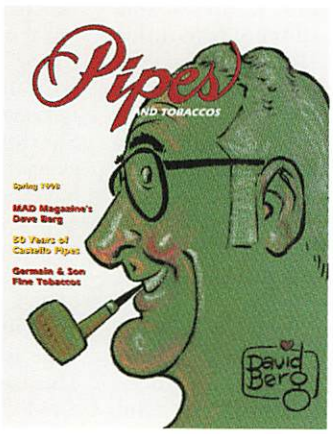

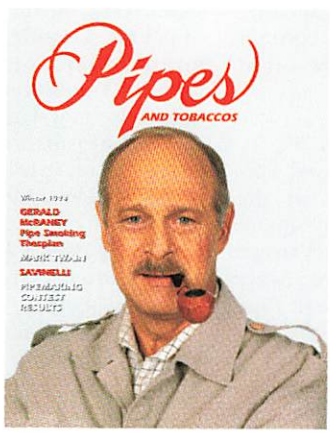

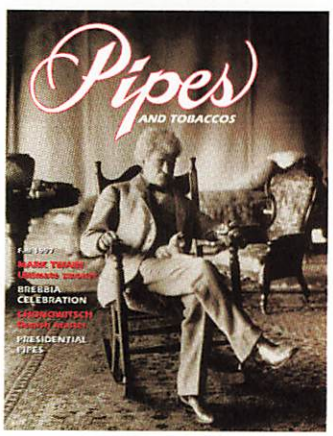

Pre-Show Show and Social on Friday, Aug. 6, from 7 p.m. to 10 p.m. Call The Inn at Opryland at 615.889.0800 to reserve a room, and mention the pipe show for a special rate. For additional information on the show, call 888.292.9576.

North American Society of Pipe Collectors 1999 Swap/Sell Pipe Show
With more than 540 members worldwide, NASPC will be hosting its 1999 pipe show from 9 a.m. to 6 p.m. on Saturday, Aug. 28, 1999, at the Holiday Inn on the Lane, 328 West Lane Avenue, Columbus, OH 43201; telephone 614.294.4848. This show is free to the public, and will feature 92 tables, a fund-raising raffle, dozens of great prizes and a free hospitality suite on Friday night. Table fees are $35 before June 15, $40 afterward. Hotel room rates are $73 a night. Mention the NASPC pipe show for this special rate. For show information and table reservations visit the NASPC Web site at *www.naspc.org*, or contact Bill Unger, P.O. Box 9642, Columbus, OH, 43209-9642; telephone 614.252.2904; or e-mail *bunger@jadeinc.com*. And don't forget to join the NASPC while you are at it. Only $12 per year, and you receive a subscription to one of the largest, most informative pipe newsletters available.

North Oakland Tobacco and Pipe Club
This new pipe club in the metro Detroit area meets the second Thursday of each month from 7 p.m. to 10 p.m. There are annual dues, which include membership to the North American Society of Pipe Collectors (NASPC), but anyone can attend a meeting or two before committing. People are encouraged to bring pipes to trade, tobacco to share and good conversation. Club goals include bringing in guest speakers, organizing road trips, putting on pub and restaurant "smokers," and ultimately hosting a pipe convention of our own. Meetings are currently held at Churchill's Tobacconist in Rochester, 1416B Walton Blvd., one block west of Livernois, in the Merchant of Vino Plaza. However, meeting locations can change, so anyone interested in attending or needing further information should contact Michael Lindner at 248.844.8209 or at *sasieni@pobox.com*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. at the Tobacco Plus Store in the Highland Square Shopping Center in Hardy, Arkansas. Membership is open and visitors are always welcome. The club's second annual Pipe Smoking Contest is scheduled for the second Saturday in June 1999, at 10 a.m. at Tobacco Plus in Hardy. For more information, contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487, call 870.856.4100 or 870.856.4433, or e-mail *dalexander@centuryinter.net*.

Old Pueblo Pipe Club
Meets at 7 p.m. on the third Wednesday of every month at different restaurants in the Tucson, Arizona, area. A permanent meeting place is soon to be decided upon. For further information, contact Dave Tetrault at 520.797 .8874 or *3sons@azstarnet.com*.

Peninsula Pipe Club
Founded in 1996, this club serves the South San Francisco Bay area and meets on the first Sunday of each month from 2 p.m. to 5 p.m. at the Tobacco Club, 1683 Laurel Street, San Carlos, California. For directions, contact the Tobacco Club at 650.596.8856 or e-mail *ppc@marketfire.com*.

Pipe Club of Bridlington
A growing club in Northeast Yorkshire, England, the Pipe Club of Bridlington boasts memberships from around the country, as well as a few honorary American members. For further information, contact Club Secretary David J.F. Manders at *d.manders@virgin.net*.

Pipe Club of London
Formed in 1969, the Pipe Club of London has more than 500 members in 32 countries. Meetings are held at the Royal British Legion, 4 Grotto Passage, London, on the third Thursday of each month. Activities include tobacco tastings, talks on pipes and tobaccos, film and video shows, pipe smoking competitions, visits to pipe and tobacco factories—and the camaraderie of pipe smokers. The club publishes a newsletter approximately twice a year. Information on joining the Pipe Club of London may be obtained by contacting P.C. Wiseman, 40 Crescent Drive, Petts Wood, Orpington BR5 1BD, United Kingdom.

Royal Canadian Mavens of Pipes
With more than 100 members from the U.S., Italy, Japan, England, Denmark and, of course, Canada, this club holds monthly meetings at rotating locations in the Greater Vancouver area. It also produces a quarterly newsletter, *Latakia Clouds*. For further information, write to 406 Bruneau Place, Aldergrove, British Columbia, Canada V4W 3K9.

St. Louis Pipe Club
12th Annual Gateway Area Pipe Show
Saturday, Feb. 5, 2000, from 9 a.m. to 5 p.m., at the Sheraton (formerly Harley) Hotel of St. Louis, 3400 Rider Trail South, St. Louis, MO 63045; telephone 800.321.2323. The St. Louis Pipe Club meets twice monthly to discuss topics of interest to pipe smokers and collectors. Meetings are informal and include discussions on pipe-related books and literature, and the sampling of tobacco blends. Meetings are on the second Saturday of each month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri; and the fourth Saturday of each month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. For further information on the club or on the Gateway Area Pipe Show, contact Jay Milton at 618.656.7584, or Bob Calloway at 314.946.8555.

Sherlock Holmes Pipe Club
Meets the second Wednesday of every month at the Holiday Inn, Mansfield, Massachusetts. For further information contact Steve Smith, *fourdots@ma.ultranet.com*, or Don Powers at 781.449.0380.

South Florida Briar Brotherhood
2nd Annual Southern Pipe Expo
January 8, 2000, from 9 a.m. to 5 p.m. at the Sheraton Boca Raton Hotel, 2000 N.W. 19th Street, Boca Raton, FL 33431, telephone 561.368.5252 or 800.394.7829. Entertainment, 60 display tables, seminars, hourly raffle prizes, silent auction, special demonstrations and a Hospitality Room on Friday night. For further information contact Grant Porter at P.O. Box 450967, Sunrise, FL 33345-0967; telephone 954.741.8595; e-mail *pipesman@mediaone.net*; or find the club's Web page at *www.se.mediaone.net/~pipesman*.

Triangle Area Pipe Smokers (TAPS)
This club meets the second Thursday of every month at the Holiday Inn-Crabtree at 6:30 p.m. for sandwiches, smoke and general frivolity. Further information may be obtained by calling Chuck Stanion at 919.872.5040.

The Universal Coterie of Pipe Smokers (TUCOPS)
The Pipe Smoker's Ephemeris, which appears approximately twice a year, averages 75 to 100 pages and is the virtual meeting place for members of the Coterie. Financed by editor Tom Dunn—with the help of contributions from appreciative readers—*The Ephemeris* is packed full of letters, articles, Sherlockiana, antiques and reports on everything pipe-related. This is a must-have subscription for the serious pipe enthusiast. You may obtain a subscription form by writing to Tom Dunn, 20-37 120th Street, College Point, NY 11356.

Wisconsin Briar Friars
Pipe and cigar smokers club. Contact Mark Herman, 1613 N. Peach, Marshfield, WI 54449.

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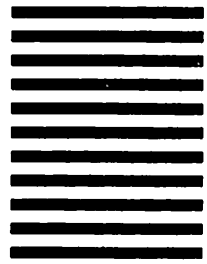

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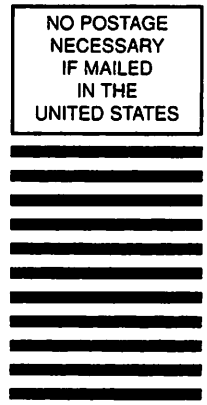

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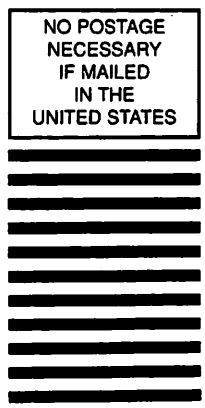

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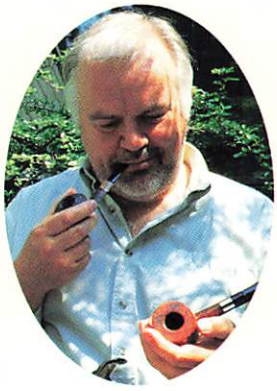

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